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"L'AMORE MEDICO" PROVES A WORK OF MANIFOLD BEAUTIES

Metropolitan Gives Wolf-Ferrari's Blithe Comedy from Molière Its First Hearing in America—Composer the Artistic Heir of Donizetti, Rossini and the Verdi of "Falstaff"—Opera Buffa that Sparkles with Musical Wit and Graces—The Score Modern in Texture and Masterfully Constructed—A Brilliant Performance by Bori, Alten, Cristalli and Others of Cast

POSTPONED from Friday evening of last week because of the illness of Messrs. Pini-Corsi and Cristalli, the latest example of Wolf-Ferrari's operatic efforts, "L'Amore Medico," was given its first American hearing at the Metropolitan Opera House on Wednesday evening in conjunction with Victor Herbert's "Madeleine." By virtue of this production the Metropolitan has for once achieved the unprecedented to the extent of bringing to light every one of the novelties bespoken in the prospectus issued prior to the opening of the season.

But this fact is the least significant reason of the opera's importance—for important it undeniably is. Not only is "L'Amore Medico" the most artistically satisfying novelty of the season, aside from "L'Amore dei tre Re," but it represents the high-water mark of its composer's operatic output and in great measure serves as an atonement for the flagrant artistic transgression which he perpetrated with the brazen, blatant and vulgar potboiler, the "Jewels of the Madonna." Even more happily than the "Secret of Suzanne" or the "Donne Curieuse" does it stamp Wolf-Ferrari as the one and perhaps only modern musician fitted by temperament and peculiar technical equipment to carry forward and to amplify the really precious heritage of Italian opera buffa handed down by Rossini, Donizetti and others, but which seems for long to have fallen into desuetude and contempt.

In view of the lateness in the week of the first performance, it has been found necessary to base the ensuing critical observations upon the rehearsals held last week and especially upon the full dress rehearsal given before a small audience Monday morning. A record of the popular reception of the work must, therefore, be deferred until the next issue of this journal and the likelihood of its public appeal be founded upon surmise.

"L'Amore Medico" is no more a spectacular affair than "Don Pasquale." Only two sets are required and these of a comparatively simple type. However, the opera has been on the whole efficiently cast. Miss Bori graces the principal feminine rôle with her radiant presence and lovely voice and Miss Alten seconds her ably in the only other female part. Among the men Messrs. Pini-Corsi and Cristalli bear the chief burdens while secondary duties are efficiently shouldered by Messrs. de Seguro, Rothier, Bada and Ananian.

The present opera is, in many ways, similar in its interpretative demands to "Don Pasquale." It requires a similar command of the distinctive style of this peculiar genre, a similar lightness of touch, a similar distinction and elegance of musical expression. With Mr. Toscanini in command these qualities were achieved as far as possible. The co-operation between stage and orchestral



FELIX WEINGARTNER

One of the World's most distinguished Musicians whose illustrious talents as Composer and Conductor have won high Recognition in this Country. He predicts a remarkable Musical Future for America—(See page 3)

doings was flawless. That the conductor's delivery of the score defied criticism at every point, that he brought forth every vestige of its charms of humor, color, and ingenuity, that he penetrated its spirit to the utmost limit are facts readily comprehensible to all who have heard his "Donne Curieuse" and "Don Pasquale." Nor has the orchestra ever played with lovelier, more fluid quality of color-saturated tone or with greater delicacy, finesse and precision.

An Admirable Cast

Miss Bori's *Lucinda* was beautiful to hear and to look upon. It was arch, sly, delicious—as much so, indeed, as her *Norina*. The versatility of this young

artist is astounding and in this rôle she may be said to have scored another triumph. Bella Alten's *Lisetta* was properly effusive and piquante. Mr. Pini-Corsi is much the same as *Arnolfo* as he is in other buffo parts. But though he lacks variety of dramatic resource he succeeds, none the less, in drawing a sufficiently humorous portrait. It is a pity that this singer is not more notably gifted in the matter of voice for some very lovely music falls to *Arnolfo's* share. As *Clitandro* Mr. Cristalli does some of the most efficient vocal work he has yet put to his credit. The four doctors of Messrs. de Seguro, Rothier,

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SEEKS THE AID OF CONGRESS TO KILL "OPERATIC TRUST"

Oscar Hammerstein's Attorneys Present Evidence Before Committee on Judiciary of House of Representatives Concerning the Methods of the Metropolitan—Recount Impresario's Experience with Noted Artists formerly at the Manhattan

By WALDON FAWCETT

(Special to MUSICAL AMERICA)

WASHINGTON, D. C., March 24.—Is Oscar Hammerstein, in his controversy with the Metropolitan Opera Company over the right to produce grand opera in New York, turning from the courts to Congress for relief? This is the inference in official circles in Washington as a result of a lengthy communication just received at the Capitol from Henry A. Wise, of New York, member of the firm of Bigelow & Wise, attorneys for Hammerstein.

This appeal to the legislative branch of the national government is doubtless occasioned by the fact that Congress is now considering the passage of several so-called anti-trust bills, the common purpose of which is to supplement the existing Sherman law in the curb placed upon trusts and monopolies. In a letter sent to Washington in this connection Mr. Wise claims that the "grand opera trust" is undoubtedly a trust and that the facts brought out against the Metropolitan company in connection with its recent legal action against Hammerstein "indicate a plain violation of the spirit of the Sherman anti-trust law"—whatever may be the technical interpretation of the law by the courts.

The appeal on behalf of Hammerstein has been laid before the Committee on the Judiciary of the House of Representatives, which is conducting hearings (at which interested persons may appear in support of or in opposition to the bills) on the whole subject of trust legislation. Ultimately all members of the Senate and House of Representatives will have an opportunity to read over the charges against the Metropolitan, if they care to review the presentations made, in order to determine how they will vote when the bills come to final vote.

"Vicious Trust," Says Mr. Wise

In a letter addressed to Congressman Hardwick, Attorney Wise says: "I am not seeking Congressional aid in particular litigation," but goes on to explain that he does think that combinations such as have come under his observation in the suit against the Metropolitan and in the fight with the vaudeville trust,—he says: "There is no more vicious trust in the country,"—should be reached by national legislation. Many members of Congress are manifesting keen interest in this phase of business conduct and the attack on the Metropolitan, following close upon similar agitation before Congress in protest against the methods of the Motion Picture Trust is likely to focus the attention of the lawmakers upon prevailing practices and managerial methods in the entertainment and amusement field.

In order, as he says, that members of Congress may obtain "a very clear idea" of the way in which the Metropolitan Opera Company operates, counsel for Hammerstein has filed with the committee in Washington a mass of evidence. In reviewing the career of Hammerstein as a producer of opera in the United States the statement is made: "For a full and

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"L'AMORE MEDICO" PROVES A WORK OF MANIFOLD BEAUTIES

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Bada and Ananian are cleverly composed and sufficiently well differentiated figures. A word of praise is also due the chorus. While neither sumptuous nor pictorially remarkable in any respect the scenic settings of *Arnolfo's* garden and a salon in his house are adequate.

Germany, which is the composer's adopted fatherland and which beside furnishing him with his consummate technical equipment has at all times welcomed his achievements with a warmth and an enthusiasm persistently denied him in Italy, made its first acquaintance with "L'Amore Medico" last December when it was brought forward at the Dresden Opera. Last Saturday Berlin heard it and acclaimed it as cordially as Dresden had done. Readers of this journal have, of course, long since been apprised of the fact that Molière's "L'Amour Médecin" served as basis to the libretto; and that Enrico Golisciani—who devised the "Secret of Suzanne," the "Donne Curieuse" and to an extent the "Jewels of the Madonna" for Wolf-Ferrari—revamped the classic farce to conform to operatic requirements.

To those who occupy themselves with the duties of classification in respect to the leading figures of the creative field, Wolf-Ferrari has been something of a perplexing problem during the last decade or so. He has on occasion habited himself in three distinct and sharply drawn musical personalities. An exponent of exalted, mystical expression in his cantata, "La Vita Nuova," his mode and manner of utterance were tinged with a nobility and loftiness of vision that seemed to bespeak large eventual issues. His two light operas of well-nigh Mozartian sparkle and grace put a different face on matters. With the "Jewels" he effected an equally Protean but, withal, a most unhappy change, and assumed with sinister versatility the seeming of the coarsest Italian veritists. The judicious set to grieving and the analysts were baffled in the endeavor to explain satisfactorily the mystery of this tripartite nature.

Settling a Problem

"L'Amore Medico" was eagerly awaited as something of a determining factor in the problem. Was Wolf-Ferrari's talent to disclose further ramifications? Was he again to utilize it for the obviously meretricious ends to which he had made it serve in the yellow "Jewels"? Or had his brief exercise of it in the domains of loftiness or of elegance dried up his fount of inspiration and rendered it inutile further to subserve similar ends?

Of this deplorable contingency the work turns out a triumphant refutation, and, to all appearances unscathed by his dime-novel operatic explorations, Wolf-Ferrari returns to the cult of the exquisite, the tasteful, the delicate and refined. The new opera is by dramatic nature and musical consanguinity of the stem of the "Secret" and "Le Donne"—but richer and more substantial in content, fuller in inspiration and technical ingenuity, more varied, deft and subtle in humor and charm of fancy. It is ideally proportioned, free from redundancies and barren stretches.

Golisciani's libretto follows the outline of Molière's play with sufficient fidelity, though much of the pungent humor of the original has evaporated in the process of transposition. The plot of the comedy which in one form or another has served numberless generations of dramatists is about as flimsy and insubstantial as that of "Don Pasquale" or the "Barber of Seville." Briefly, it recounts the ruse of *Lucinda*, daughter of the wealthy burgher, *Arnolfo*. (Molière's *Sganarelle* is thus for some unexplained cause rechristened) to wed in spite of her father's objection the young *Clitandro*. She feigns illness, arouses both the anxiety and resentment of *Arnolfo*, and, after the efforts of four learned quacks have failed to restore her, succeeds, through the connivance of her sportive maid, *Lisetta*, in foiling her father by marrying *Clitandro* under his very nose after the young man has visited her in the disguise of a physician.

The keen satire directed by Molière at the medical profession of his day illumines every scene of "L'Amour Médecin" in which the four worthies appear. Golisciani has curtailed their opportunities to a single scene in the second act and the satirical element is, of course, considerably diluted as far as the lines

themselves are concerned, though Wolf-Ferrari's musical denotement of the episode atones significantly for its dramatic enfeeblement and tingles with caustic humor. *Arnolfo*, too, forfeits some of the delectable attributes of his prototype, *Sganarelle*, and becomes, all told, the conventional buffo dupe of the old-time Italian operatic stage—like *Don Pasquale*, *Dr. Bartolo* and countless others of their ilk.

Obviously only a treatment patterned on the stereotyped methods of Italian opera buffa is in keeping with a text of this kind. And such a treatment has Wolf-Ferrari given it, even as he did in the case of the "Secret of Suzanne" and "Le Donne Curieuse." But, quite as in those works, the texture of his music is



Ermanno Wolf-Ferrari, Composer of
"L'Amore Medico"

modern in its weave—it is opera buffa with all modern improvements, so to speak. No contemporary composer has contrived, like Wolf-Ferrari, to speak so convincingly and so sincerely the ebullient, lightly tripping musical speech of Donizetti and Rossini, nor has any other so recognizably fallen heir to the true spirit of their blithe discourse. But if the young composer's lineage is directly traceable to these illustrious forebears the communicating chain has passed in transit through the enveloping atmosphere of Verdi's "Falstaff" and has been duly impregnated thereby.

It is a feathery, volatile score which sparkles with humor, which glows here and there with the warmth of pretty sentiment, which abounds in the charms of fresh, gracious and sufficiently individualized melody, exceptionally felicitous touches of style and characterization and disclosures of consummate musicianship. The fluency of technical procedure which distinguishes the writings of Wolf-Ferrari has repeatedly been the subject of admiration. In no previous instance though, has it exemplified itself to an advantage so commanding as in the work under consideration. Nowhere else has the composer achieved results of such outward musical fascination and charm, such subtle fun and nice dramatic apposition with such extraordinary simplicity and economy of means. It needs no profound examination of this score to discover that practically its entire tissue is woven out of no more than four or five fundamental themes, of no great pretentiousness in themselves, but which the composer has, with exceptional cleverness, mechanical skill and exuberance of fancy, developed and elaborated through a variety of harmonic, rhythmic, orchestral and other modifications.

Arnolfo's enchanting lullaby, for example, is variously and happily utilized—now it is heard in its original placid but tender form expressing paternal tenderness, now sprightly and animated, the thematic basis of a glistening *scherzando* movement as servants carry on gifts for *Lucinda*; now grotesque, now ironic, now broadly mirthful. Likewise the introductory chorus (which is strangely suggestive of *Falstaff's* "Quand' ero Paggio") does thematic functions whether used in its first shape, for the merry dance at the close, or with its skipping sixteenth notes contracted into slow, stately chords that progress solemnly along the melodic outline, as in *Clitandro's* conjurations. Analogous duties are done by the lovely melody of *Lucinda's* sentimental entrance song, by the lover's serenade (a little trivial it must be confessed), the pastoral *ritournelle* of *Arnolfo's* noonday slumbers, or

the grotesque solemnities of the doctors. The disputations of these four erudite personages find their musical equivalent in an ostentatious fugue that is one of the most luminous spots in the whole work.

Wolf-Ferrari's contrapuntal facility is indeed delightfully evidenced at almost every turn in the present score. The polyphonic interplay of themes is at all points transparent, adroitly contrived and elastic, each component melodic strand of the web counting for its full value. Yet while modernity is an essential trait of this music the harmonic groundwork is simple—simpler, indeed, than it was in the "Secret of Suzanne." The orchestration glistens and sparkles like the facets of a finely cut diamond.

But if Wolf-Ferrari's technic bears the German label the spirit and fundamental substance of his music is Italian. In "L'Amore Medico" one misses even the touch of Mozart that commentators found (but exaggerated) in the two earlier comedies. He has also retained the characteristic set forms—the aria, duet, and sundry other concerted pieces,

while the functions of the chorus are precisely what they are in Donizetti or Rossini. Wolf-Ferrari discards the *recitativo secco* with its few supporting chords strummed by a piano, a harpsichord or a cello, as incompatible with modern tastes. But recitative sufficiently approximating the olden type is none the less in evidence.

The opera is one from which gems may easily be selected albeit the whole is admirably unified and closely knit. The overture, adhering with sufficient fidelity to classic lines of structure, is a masterpiece in miniature. In the first act the tripping mock-pathetic opening ensemble, the entrance of *Lucinda* and the expostulations of *Lisetta* stand out most prominently while in the second act the doctors' fugue, the elaborate quartet and the vivacious dance are the most commanding features. The intermezzo preceding this act is, alas, the one blot on the score. It is trivial and its *raison d'être* seems only too similar to the impulse which inspired the unhappy intermezzo in the "Jewels."

HERBERT F. PEYSER.

SEEKS THE AID OF CONGRESS TO KILL "OPERATIC TRUST"

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successful season of grand opera and opéra comique the producer must assume contractual obligations to artists amounting in the aggregate to upward of \$500,000. For the financially successful production of high-class grand opera and opéra comique in the United States it is absolutely essential and necessary that the producer thereof have the use of an opera house in the city of New York; the city of New York is essential and necessary as a base at which the producer of grand opera must maintain his ensemble of singers, performers, musicians and artists, scenery, fixtures and costumes and at which he must be able to carry on a regular series of performances. If he has such base and conducts such regular series of performances thereat, then and then only can he successfully produce first-class grand opera and opéra comique in the lesser cities of the United States. In other words, the city of New York is the market for high-class grand opera and opéra comique in the United States and one debarred therefrom is in fact debarred from conducting and producing high-class grand opera and opéra comique in the United States.

It will be appreciated after reading the above that in the plea on behalf of Hammerstein every effort is made, for sentimental reasons, to feature Hammerstein's desire to give grand opera in various cities throughout the country. In further support of this impression it is detailed how Hammerstein during the years from 1906 to 1910 gave grand opera in such cities as Montreal, Toronto, Buffalo, Rochester, Syracuse, Baltimore, Pittsburgh, Washington, Boston and Cincinnati. Hammerstein's action in securing the rights for operas never previously performed in the United States is also dwelt upon at length.

However, the main evidence relied upon, apparently, to support the contention that the Metropolitan Opera Company and its affiliations constitute a trust is found in a series of "Human documents" covering the relations of Hammerstein with various singers. The first artist cited is Alessandro Bonci, designated "one of the greatest living lyric tenors," and whom it is asserted Hammerstein "discovered in Italy" and "who had never been heard of in this country." It is claimed that in 1906 Bonci entered into a five-year contract with Hammerstein by which the latter was to pay the tenor "a large salary amounting to many thousand dollars each year." Bonci fulfilled his contract for the season of 1906-7 and was paid in full, but in 1907 the Metropolitan, it is charged, induced him to violate his contract and enter its service. It is charged that the Metropolitan in order to secure Bonci gave him a sum far in excess of what Hammerstein had contracted to pay and "far in excess of the real value" of Bonci's services.

Cases of Albani and Constantino

The next instance cited is that of Albani, likewise proclaimed "one of the greatest living tenors" and whom it is also asserted that Hammerstein "discovered." Albani's five year contract with Hammerstein was, it is asserted, violated in exactly the same manner as had been that of Bonci, except, of course, that it was the Boston Opera Company and not the Metropolitan which won him away. Then comes a recital of the

same story, save for a change of dates from 1907 to 1908 with reference to Valles.

Then comes, for the benefit of Congressmen, the story of Constantino, designated "a tenor of world-wide renown, and among musical experts considered as the equal of the great tenor Caruso." Constantino's contract entered into in the year 1908 was to sing for Hammerstein for five months during each of three successive seasons. The tenor was to receive \$500 for each performance in which he appeared in the season of 1908-09; \$600 for each performance during the next season; and \$700 for each performance during the season of 1910-11. The Metropolitan, it is alleged, induced Constantino to break his contract with Hammerstein in 1909 and to go over to the Metropolitan or allied interests in consideration of a salary of \$1,200 for each performance.

The transfer of allegiance made by the late Charles Gillibert in the year 1908 is the subject of the next "exhibit" set before Congress in connection with this protest against the Metropolitan, and then comes a lengthy recital of the Hammerstein experiences with Marguerite Sylva, whose original Hammerstein five-year contract bore date of November 15, 1909.

How "Opera Trust" Affects Hammerstein

In almost all these instances it is charged that Hammerstein sustained loss through the actions of the "opera trust" not only by reason of being deprived of the services of singers who had won popularity with the opera-going public, but also because of the circumstance that in expectation of fulfillment of the artists' contracts he had arranged for the production of specific operas specially adapted to the vocal requirements of the singers in question.

Taking up Hammerstein's experiences in 1910, the memorandum placed before Congress represents that as a result of the interference of the "opera trust" and its agents a number of his leading singers, including Zenatello, Carmen Melis, Gianoli-Galletti and Duffault all threatened to break their contracts unless he would pay them sums of money far in excess of the amounts named in their respective contracts, and that in order to save himself from utter ruin he was compelled to pay the advances demanded. The same experience, it is recounted, came to pass in the case of Director Campanini, and Hammerstein, it is set forth, was obliged to pay, in order to retain his services, a sum far in excess of their real value.

The statement is made that when in 1910 Hammerstein's health was impaired as a result of worry and disappointment his opera library was valued at \$50,000; his existing contracts with singers and directors at \$150,000; and the exclusive rights to the production of operas which he controlled were held at approximately \$1,000,000. Stress is laid upon the point that whereas Hammerstein's regular charge for orchestra seats at his performances was \$5, the Metropolitan "having succeeded in driving him out of business and secured a monopoly" raised the price of seats at all performances from \$5 to \$6, and "now feeling secure of its monopoly has announced that after the opera season of 1913-14 its charge for each of such tickets will be \$7.

No request has as yet been received from any representative of the Metropolitan or allied interests for an opportunity to appear before the Congressional committee to refute any of the charges or statements made in behalf of Hammerstein, but there will be opportunity for the presentation of the other side of the story if the Metropolitan desires to make answer.

AMERICA'S FREEDOM AND OPTIMISM BOUND TO PRODUCE A GREAT MUSICAL ART, DECLARES FELIX WEINGARTNER

We Are Not Merely Materialists, Says Eminent Conductor and Composer Who Has Made a Careful Study of Conditions Here and Who
 Contents that Our Energy Is Matched by Our Romanticism—The "Great American Composer" Sure To Come—Mme.
 Weingartner Presents Her Views on Opportunities for Career-Making Here and Abroad

Bureau of Musical America,
 No. 120 Boylston Street,
 Boston, March 22, 1914.

ONE day last week during a lull between performances Mr. and Mrs. Felix Weingartner talked "shop" and other matters.

Their habitat is not a pretentious one. It is simply and comfortably appointed. It is also a workroom, with a grand piano and a conductor's score, a desk full of correspondence; an orderly room withal, wherein you can lay your hands on what you want, and a good looking tea table in the center.

It is needless to say that Mr. Weingartner is extremely busy during his Boston visit. He has conducted most of the performances since his arrival here.

The round of work that always awaits the musical director is his, but in extra measure. The conversation was interrupted by the necessity of Mr. Weingartner's seizing the only opportunity available to go through some pages of "Faust" with Mr. Muratore.

Joseph Urban, wearing one of the most beautiful smiles which we remember to have seen wreathing his brow, rushed in to throw his arms about the conductor and the conductor's wife, kiss them on both cheeks, German fashion, and otherwise farewell them ere he took the train for New York.

Then, while Mr. Muratore rehearsed, the tea table was rushed into the adjoining room and to the tinkle of the piano in the distance Mme. Weingartner continued the conversation.

So as a matter of direct interest, a burning question which has stirred the readers of MUSICAL AMERICA, we asked her whether she believed conditions in Europe as favorable as the conditions in this country for music study. "That depends on just what you mean," replied Mme. Weingartner. "There is no question that we have in America excellent teachers and musical institutions of all kinds.

"There are just as intelligent and conscientious teachers here as anywhere else, and we all know that finishing work without solid acquisitions as a basis for further development is worse than useless. The sooner that fact is realized by the American music student the better for him.

"As to the expense, I do not believe that musical education need be any more expensive, for purposes of real benefit, in Europe than in America. A great teacher of course has a right to charge substantial fees for his services. His experience as a teacher and (as is usually the case) his added experience of the public and of the practical exigencies of the stage are sure to be invaluable. Only years of experience made possible the sound practical preparation which such a master can provide. Whether in Europe or in America, the teacher whose services are the most valuable, and upon whose time there are the greatest demands, must ask a certain remuneration for his work—a self-evident aspect of the case. I may add that the great artist is almost invariably willing to make considerable sacrifices of time and energy whenever he discovers a pupil of genuine talent and ambition. But aside from the prices of lessons, which are expensive here as well as abroad, living in Europe need not be a bit more costly than on this side, and in many cities it is still possible to live comfortably and at a cheaper rate than is charged in the most reputable quarters of most American cities.

Opportunities Offered Abroad

"The cost of European study, then, deducting the expenses of the trip, need not terrify the student, and there is still—especially for the vocalist—a condition in Europe which does not as yet exist in anything like a similar degree in America. That is—opportunity! In this, and inevitably, Europe is still ahead of us. I will tell you what I mean. How many opera houses are there here in comparison with the number of theaters in France and Germany alone? How many concerts does even such a great city as New York offer its public every evening as compared with the number of concerts in Berlin? How many choral

societies are there in Boston, as compared with the number of choral societies in any one of the great German cities? It is true that America is advancing with amazing rapidity as a musical country, but it is still true that in Europe good music is more of a popular institu-

conditions now permit of the most ambitious student securing a thoroughly solid and modern training in music in his own country, but I think that on account of the present greater prevalence and popular assimilation of good music throughout Europe and the facilities for



Two Eminent Conductors Taking a Stroll in Central Park, New York. Josef Stransky (on the left) and Felix Weingartner

tion, accessible to all the people. The smallest town has its musical organizations. There are hundreds of minor opera companies, orchestras, singing societies. It is also true that such cities as Berlin are thoroughly surfeited with music of all kinds. But the point I want to make is that the extraordinary number and diversity of the performances in Europe in turn necessitate the services of performers.

"There are four or five, are there not, principal opera companies in this country offering openings for artists of standing. There are hundreds of such opportunities in Europe. They will not pay a great deal over there, and many a singer may be thankful for the opportunity to appear on the stage for nothing, but there is the chance, and the perpetual round of performances makes for one of the most valuable elements in the education of the young musician—routine. It is this, and only this, which puts the stamp of finish and authority upon the performances of an artist.

New Worship of the Musician Abroad

"However talented he or she may be, however intelligent or gifted with personality or any other of the factors which contribute to public success, it is experience and experience only which can make the finished product. And finally—I know it is a hackneyed remark, but I must say that I consider it holds good—there is the 'stimmung,' the 'atmosphere.' It really exists. The public cherishes its music and its musical heroes. To the American it may seem a little sentimental—this prostration before certain idols. The days when men as well as women treasured a piece of clothing or a cigar butt of Franz Liszt are only in degree a thing of the past. The handclasp of a great musician, a casual remark of his, a glimpse in the street—young men who may not even be professional musicians treasure such memories. And I like that. This habitual reverence in turn acts importantly upon the artistic attitude of the young man or woman. Altogether there is not the slightest question in my mind that

musical performances, that the young artist can 'finish' more quickly there than here, gain more experience at the most crucial period of his development, and also profit by the musical 'atmosphere' of an older country."

Weingartner, the Idealist

Mr. Muratore had departed and Mr. Weingartner returned. No one of the great artists of Germany makes a finer impression at a casual meeting than this man, incontrovertibly a gentleman and an idealist. There is a fineness and a vision in the face which all artists do not possess. It is not only that Weingartner is a composer of note and one of the world's most distinguished conductors. There is something more. One could believe that still, after a brilliant and stormy career, and after half a century's contact with the world, he preserved a belief in humanity, in prevailing truth and sincerity and in the ultimate triumph of right.

This is not the occasion to praise the nobility of conception and the fine enthusiasm that Mr. Weingartner brings to bear upon the music of a Beethoven or a Wagner, or, for that matter, any composer whom he undertakes to interpret to the public, but his later conversation upon the subject of the musical future of this country, which profoundly interests him, and what he conceives to be the desirable direction for future development in the musical art, bore out the incorrigible simplicity and sincerity of his appearance. In the year 1914 this, too, is amazing.

Turning from Mme. Weingartner's summing up of her opinions, the question of America's musical future—the question which America used to put most humbly, but now puts to a European with curiosity rather than eagerness for the reply—was asked her husband: the musical future of America!

Considers Chicago Our Most Cosmopolitan City

"The question of the musical future of the country," said Mr. Weingartner, "has occupied me a good deal of late. I

have seen five of the biggest cities of the country, and have conducted at these places. In certain cities the conditions differ widely. It is rather singular that Chicago was for me the mostly cosmopolitan, the nearest European in its mood. About all this I have written much in Germany. Have you seen?" To his regret, the interviewer had not seen. "I shall probably write more. It is unquestionable that the freshness of the land itself and its remarkable opportunities for all sorts of development are equaled by the freedom of its creed. I believe that democracy is a very real thing in this country, and this condition cannot fail to influence mightily the artist. Add to this an enormously important factor—the possibilities of making money. At a superficial glance an aspect of materialism, but destined to confer upon the artist a tremendous impetus due to the newly acquired sense of freedom, resource and power. Take these conditions, the energy of the people, their conviction of the possibilities of accomplishment, and you can scarcely fail to develop a great art. I have not found the American a materialist. His energy is matched by his romanticism. The attitude of *laissez faire* is unknown to him. All can be accomplished. He will dare as far as he pleases.

"The pinch of helpless poverty or the necessity of conceding to individuals in power if he wishes to further his projects, are seldom, to him, the problems that they appear to the European without influence. This freedom, this optimism, founded upon actual and enduring conditions, must produce. Since my first American visit I have had opportunities of observing the standards of the operatic and orchestral performances, the general receptiveness of the public, the high standard of criticism as it is encountered in the great cities. The need of this culture extending to districts other than the commercial centers is of course evident, and, I think, as much appreciated by the average American who is observant of these matters as by the visiting European. But the growth is phenomenal. That such an institution, for instance, as the Boston Symphony Orchestra could arise in a matter of some thirty-odd seasons, and under conditions which have changed incredibly since its inception, is really marvelous. I need not speak in detail of this and of similar developments in the opera houses, but I can assure you that as a European musician I should be loth to have missed the opportunities of hearing as well as conducting performances, and whenever my own rehearsals permit I am a listener at the Symphony concerts.

Birth of the Great American Composer

"As for the 'great composer' of America—who knows where he is, or when he will come? If signs are certainties he will surely come. Who knows where from? There are no factories for geniuses, but suddenly where the soil is propitious the fruit appears. You know as much as I do about the next great American composer!

"And what of the European composers? I am afraid there are no new names. There is Strauss. There is Reger. Others, too, are composing. Schönberg for me is a noise and a bad noise. No one, of course, can judge his time, and as our music of to-day is a little more than two hundred years old we have not much historical perspective. But certain things are rather apparent. For instance, music is no longer such an absolute art—I had almost said so undifferentiated an art—as it was a century ago. And I have a firm faith that we will make, in a certain sense, a return to the principles of Beethoven and other of the Viennese masters. I do not mean a return of manner so much as a revival of the spirit. We would retrograde if we went back to copying Mozart. But there is no danger of that. We never will. At present music appears to me to be in an extreme and exaggerated state, due largely to the overwhelming influence of the music drama. Little could any one of the disciples of Richard Wagner have foreseen the entire results of his triumphant progress. For dramatic purposes he and other composers

[Continued on next page]

AMERICA'S FREEDOM AND OPTIMISM BOUND TO PRODUCE A GREAT MUSICAL ART DECLARES FELIX WEINGARTNER

[Continued from page 3]

of music for the theater, invented many strange harmonies, many special effects of color, only valuable as related to a development on the stage. But the expressive and delineative power of these effects was so striking that composers of symphonic music could not keep their hands off. From suggestion developed realism, and in the struggle after the ideal of unknown beauty many a composer lost his way.

"But do you not acknowledge that from the music drama music received much of its expressive power, its color and emotional force?"

"How about the symphonies of Beethoven? Are they not emotional? It is toward such an ideal that I pray for a return. To something finer, nobler, than the coarse, crude, unimaginative effects so much indulged in to-day. For music there is a higher ideal, a purer realm than most modern composers appear to believe. Certainly we can ignore nothing that we have received or discovered, but no modern developments will convince me that emotion and beauty must not be inherent in the musical idea itself, rather than suggested by what we may call external means. To lose the big and noble line, the clearness and justness of expression, the power of saying great things simply and sincerely, is not a development forward. One thing has been mar-

velously effected of late—the mechanical means of musical expression, and that should be of assistance to a future master of composition."

Weingartner Festivals

The talk turned to more personal channels. A matter of immediate interest to Mr. Weingartner was the news of a Weingartner festival inaugurated by Ernesto Drangosch, director of the big Conservatory of Music at Buenos Ayres, and the forthcoming production of Mr. Weingartner's new one-act opera, "Cain and Abel," just completed, on May 17, under the patronage of the Grand Duke of Hess, at Darmstadt. One evening of the yearly musical festival in that city will be a Weingartner evening. Mr. Weingartner's opera, the text by himself, freely composed after various legends, will be produced with an augmented orchestra and with Mme. Lucille Marcel Weingartner and other well-known singers in the solo parts. The list of characters in this brief work includes that of *Ada*, daughter of *Lilith*, Adam's first wife in Eden. (But this plot does not follow the poem of Byron.) *Abel* and *Ada* are children of *Lilith*. *Cain* is the son of *Eve*. He has forced *Ada* to marry him. The spirit of *Cain* conflicts with that of his father, *Adam*. *Abel*, going ever southward toward the light, discovers a new and wonderful land. Returning, he begs *Ada* to depart with him

for that country. A long and ecstatic duet, as the pair turn their faces toward the glory of the sun, is interrupted by the impetuous appearance of *Cain*, who, enraged past restraint, falls upon his brother and murders him.

Mr. Weingartner informs us that a very large orchestra is used for purposes of color rather than sonority, the climactic moment of the opera being reserved for the final scene.

"Then the orchestra leaps out like a lion, a lion which has hitherto been held in chains." The production of "Cain and Abel" will be followed by Mr. Weingartner's conducting of his third symphony.

The Weingartner Festival at Buenos Ayres consisted of three concerts, given on the evenings of January 27, February 10 and February 26. At these concerts the three symphonies, the two symphonic poems, "King Lear" and "The Fields of the Blessed"; the "Merry Overture," which has been very successful in America; the violin concerto and Mr. Weingartner's orchestral version of Weber's "Invitation to the Dance," were performed. They were heard under exceptionally favorable auspices, and in the manner in which new, serious music should be presented oftener than it is—namely, by preceding the festival concerts with preliminary performances of the new works and explanations of their purposes and character. Such was the

success of the Weingartner festival at Buenos Ayres, that Mr. Drangosch will give a second festival week of several concerts during which the chamber music of Mr. Weingartner will be heard.

Mr. Weingartner will return to Boston next season, and open the theater. He will conduct a performance of Mendelssohn's "Walpurgisnacht," to be given as a stage spectacle, with scenery by Josef Urban, at the opening performance of Mr. Russell's Paris season. Thereafter he will leave Paris for his visit to Darmstadt, and after conducting there will return to the Champs Elysées Theater. Mr. Weingartner is perhaps as active a worker in several fields as any musician of the day—and the big musicians of the day are a hard-working lot! He is busy in Boston, but the Summer holidays in Europe are for him opportunities for harder work than is his in the Winter season. He rises at five in the morning, and composes until 1 o'clock. Correspondence and literary composition ordinarily consume his afternoons, and the hours are small when he returns—oftenest after a public appearance. "The sight of that correspondence!" said Mme. Weingartner. "I don't dare to show my face in that room." The dinner hour was passed. The opera in Boston was half an hour off, and there was a hasty dispersal for the events of the evening.

OLIN DOWNES.

WAGNERITES WELL PROVIDED FOR IN WEEK AT OPERA

Audience at Metropolitan's Popular-Priced Saturday Performance Hears an Admirable "Lohengrin"—Fremstad and Gadski in a Thrilling "Walküre"—"Orfeo" Draws a Big Audience—Emmy Destinn Reappears as "Butterfly"

ONE of the largest audiences attracted by any of this season's popular-priced Saturday night performances at the Metropolitan Opera House heard "Lohengrin" last week. The opera received an excellent presentation on the whole, and in some respects the performance surpassed some of the previous ones of this year. Mme. Fremstad's *Elsa* has never ranked with her *Isolde*, *Brünnhilde*, or *Kundry* and the smooth legato flow of the music is not altogether congenial to her voice. Last week, though, she coped with it more successfully than she has for long and except when she wavered or flatted on some of the higher tones, acquitted herself unusually well.

Mme. Ober was again the *Ortrud*. It

was reported that she had suddenly succumbed to indisposition after the first act. If such was indeed the case her singing and her impassioned acting in the second afforded no proof of it. Mr. Berger was the *Lohengrin*. He has apparently heeded the advice of his critics and no longer overcomes *Tetramund* in the duel by merely poising his sword in the air some ten feet away from the culprit. But obvious realism demands something even more forceful than the gentle stroke which he administered last Saturday. Wagner has expressly demanded "a mighty blow" and it is not impossible to simulate such. The tenor does some of his most successful singing in "Lohengrin" and colors his voice to better purpose in the "Swan Song" than in the music of most of his other rôles.

For the first time in some years Mr.

Goritz was the *Tetramund*, and while it is not his best rôle it is a characterization amply worthy of admiration and respect. Mr. Witherspoon as the *King* and Mr. Schlegel as the *Herald* completed the cast.

Wagnerites again had things their own way on Monday evening when the "Walküre" was repeated, and had reason to be grateful, for the performance for the most part was admirable. As usual chief honors fell to Mmes. Gadski and Fremstad, whose *Brünnhilde* and *Sieglinde* respectively are joys forever. The great American artist's *Sieglinde* must serve as a standard for all future Metropolitan exponents of that rôle—though, truth to tell, during Mme. Fremstad's professional life one wishes to hear no other. With every representation it seems to acquire fresh magical beauties. So beautifully does one pose melt into another that the artist seems a veritable Grecian statue come to life. And what poignant dramatic eloquence!

Mme. Gadski was in her best voice and sang the Valkyrie shout so brilliantly that the audience burst into applause. It is worthy of note how much heartfelt pathos she infuses into the line, "Erden luft must sie noch athmen."

The *Wotan* of Mr. Weil was vocally at its best, and Mr. Ruysdael's *Hunding* calls for the deepest admiration. Mr. Berger was *Siegmund*. Why does he revise Wagner's lines in the first act to the extent of singing instead of "das Schwert" "die Schwert," which is, moreover, grammatically incorrect?

Only the highest praise can be spoken of the thrilling reading of the score by Mr. Hertz. Seldom has the love scene sounded as luscious, or the "Todesverkündigung" more unearthly in its noble solemnity.

Fine Audience for "Orfeo"

Gluck's "Orfeo ed Euridice," strongly as it appeals to the musical connoisseur, is not supposed to be one of the strongest drawing cards in the Metropolitan repertoire. Yet there was a magnificent audience at its second performance of the season last Saturday afternoon. There was not an unoccupied seat to be seen and those who stood were an exceedingly numerous company. This is cause for congratulation. Mr. Gatti-Casazza and Mr. Toscanini deserve the utmost gratitude for keeping the beautiful old opera before the public and it is pleasant to observe their reward in the size and attitude of such an audience as Saturday's.

The quality of the performance amply justified the amount of enthusiasm

it awakened. The Metropolitan's gallery contains no portrait more artistically complete than Louise Homer's *Orfeo*. A beautifully sincere and profoundly moving impersonation, Mme. Homer brings to it such vocal riches as to carry her hearers inevitably with her to Elysian fields. Mme. Gadski sang the music of *Euridice* admirably and Miss Sparkes and Miss Case repeated their charming performances of *Amore* and the *Happy Shade*. Mr. Toscanini's reverence for this score was apparent in every measure.

"La Gioconda," with Caruso, drew the usual capacity audience on Wednesday evening of last week. Mmes. Destinn and Homer and Mr. Amato were others in the remarkable cast that Mr. Gatti always gives this opera. The performance was irreproachable.

At the special Thursday matinée, "Der Rosenkavalier" attracted a large audience. There was no new element in the performance, save that Robert Leonhardt occupied the rôle of *Faninal*, usually taken by Hermann Weil. Thursday evening was given over to "Tosca," with Miss Farrar as the Roman singer and Messrs. Martin and Scotti in their familiar rôles. All three gave of their best in a smooth and spirited performance.

Miss Destinn as "Butterfly"

As "Doctor Cupid" failed to make his scheduled professional visit on the evening of March 20, *Madama Butterfly* and her associates of the Puccini opera were summoned to unfold the story of *Cio-Cio-San's* tragic love affair for the Friday subscribers. This emergency gave Emmy Destinn her second opportunity of the season to sing the Japanese heroine, and it also brought Messrs. Martin and Scotti on this stage twenty-four hours after their successes in "Tosca."

Miss Destinn's rare beauty of tone once more made her singing of the rôle a delight. Her entrance song was delivered with refreshing spontaneity and perfect intonation, and her ethereal upper tones adorned the love music with enchanting effect. Her "Un Bel Di" was a model of artistic expression, and throughout the opera she made her vocal means accentuate her dramatic characterization in a striking manner. Mr. Scotti again delighted with the distinction and sympathy of his *Sharpless*, and Mr. Martin once more revealed the good qualities of his *Pinkerton*, winning a round of applause by his singing in the third act. Signor Toscanini brought into clear relief the iridescent beauties of the orchestral score.

Casals, Noted 'Cellist, Visits Us

Pablo Casals, the distinguished Spanish cellist, was a passenger aboard the *Olympic*, which arrived in New York late this week. None of the New York managers interviewed by MUSICAL AMERICA had information as to the purpose of his visit.

METROPOLITAN OPERA CALENDAR

THURSDAY Afternoon, March 26.
Puccini's "La Bohème." Miss Farrar, Mme. Sparkes; Messrs. Cristall, Gilly, Rothier, Pini-Corsi. Conductor, Mr. Polacco.

Thursday Evening, March 26.
Humperdinck's "Hänsel und Gretel." Mmes. Mattfeld, Alten, Robeson; Messrs. Reiss, Goritz. Conductor, Mr. Hertz. Followed by Leoncavallo's "I Pagliacci." Mme. Fornia; Messrs. Caruso, Amato. Conductor, Mr. Hageman.

Friday Evening, March 27. Wagner's "Die Meistersinger." Mmes. Hempel, Homer; Messrs. Berger, Well, Goritz, Witherspoon. Conductor, Mr. Toscanini.

Saturday Afternoon, March 28, Charpentier's "Julien." Miss Farrar; Messrs. Caruso, Gilly. Conductor, Mr. Polacco.

Saturday Evening, March 28, Puccini's "Madama Butterfly." Mmes. Destinn, Fornia; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Monday Evening, March 30, Wolf-Ferrari's "L'Amore Medico." Miss Bori, Mme. Alten, Messrs. Cristall, Pini-Corsi, Rothier, De Segurora. Conductor, Mr. Toscanini. Followed by the same composer's "Secret of Suzanne." Mme. Alda; Messrs.

Scotti, Bada. Conductor, Mr. Polacco.

Tuesday Evening, March 31, Verdi's "Aida." Mmes. Destinn, Homer; Messrs. Caruso, Amato. Conductor, Mr. Toscanini.

Wednesday Evening, April 1, Wagner's "Die Walküre." Mmes. Gadski, Fremstad, Ober; Messrs. Berger, Well, Ruysdael. Conductor, Mr. Hertz.

Thursday Evening, April 2, Mozart's "Die Zauberflöte." Mmes. Destinn, Hempel, Alten; Messrs. Jörn, Goritz, Well, Witherspoon, Reiss. Conductor, Mr. Hertz.

Friday Afternoon, April 3, special matinée for children. Humperdinck's "Hänsel und Gretel." Mmes. Alten, Mattfeld, Robeson; Messrs. Reiss, Leonhardt. Conductor, Mr. Morgenstern. Followed by Leoncavallo's "I Pagliacci." Mme. Fornia; Messrs. Jörn, Gilly. Conductor, Mr. Polacco.

Friday Evening, April 3, Gluck's "Orfeo ed Euridice." Mmes. Homer, Rappold, Sparkes, Case. Conductor, Mr. Toscanini.

Saturday Afternoon, April 4, Puccini's "Tosca." Miss Farrar; Messrs. Caruso, Scotti. Conductor, Mr. Polacco.

Saturday Evening, April 4, Strauss's "Der Rosenkavalier." Mmes. Hempel, Ober, Case; Messrs. Goritz, Althouse, Murphy, Reiss. Conductor, Mr. Hertz.

DANCE CRAZE OFFERS INVITING FIELD FOR AMERICAN COMPOSER

Great Music Writers of Past Centuries Have Used the Graceful, Rhythmic Steps of Their Time in Much of the Best Music Given to Posterity — The Tango, the Maxixe and the One Step as Subjects of Serious Composition—Development of Dance

By ALEXANDER RUSSELL

"Lov'st thou Music?
Oh! 'tis sweet!
What's dancing?
E'en the mirth o' the feet!"
(From an old Masque.)

THE world has gone dance mad. The public clamor aroused by this event has been extraordinary. Assailed and defended with equal violence, this amazing phenomenon of the twentieth century has ceased to be an incident and bids fair to assume the proportions of an epoch.

Were this revival of dancing a mere fad of the moment it would long since have ceased to disturb the even tenor of our existence, but it is some years since the first ripple of the turkey trot and the tango broke upon these shores, and the tidal wave which immediately followed has inundated the ball rooms, the hotels, the cafés, invaded the sacred precincts of the home and even threatens to engulf religious institutions. Everybody is dancing, old and young. Many who never trod a measure before have been caught upon the crest of the flood and are carried along in struggling ambition worthy of a better cause. Who among us has escaped the deluge?

It is, in fact, the Renaissance of the Dance; it is too late to condemn; it is high time to consider, whence comes it and whither will it lead us?

To determine the origin of this popular movement we must review the history of the dance. Starting as an external rhythmical expression of human emotion, the dance grew into the various folk dances of different peoples. Under the civilization of the Greeks and Romans it reached the dignity of an art, and in the public uses they made of it became the progenitor of the opera. With its revival under the reign of the Grand Monarch of France and his successors it assumed a delineative aspect and became largely a stage convention. With the furore caused by the introduction of the waltz into Europe in the early nineteenth century it ceased for a space unduly to influence the public imagination.

It was not until the recent educational tours of the Russian Ballet and its high priestess, Pavlova, and those other pioneers of the revival, Isadora Duncan, Ruth St. Denis and Maud Allen that the world was again stirred by the dance.

Dance Brought Back to the People

There is an old axiom that art moves in a circle. It is, then, the turn of the wheel of time which has brought the dance back to the people who gave it birth, and if we look upon it merely in the light of a popular amusement which is having an extraordinary vogue, we are sadly lacking in perception. It is a world-wide movement of an artistic character, and in its wake will follow creative musical inspiration. This is certain.

A glance at the history of music shows that music and the dance have been inextricably interwoven since time began. Music long ago won its place as an absolute art independent of this relationship, but it is inconceivable that the dance should exist without music. It is from this point of view that we should consider the matter. The dance has always had a direct and vital influence upon musical composition; what effect will the present revival of dancing have upon the music of this generation and of the future?

Dance Forms in Music

Since Scarlatti and Bach every great composer has made use of the dance forms of his day as a vehicle to express artistic thought. The suites of Bach and Handel were largely a collection of pieces written in the dance rhythms popular at that time. Out of these grew the sonata. Haydn, Mozart and Beethoven raised the minuet of the French Court

to the dignity of symphonic association. Everywhere great composers have seized upon the waltz as a medium of expression and each poured forth in the folk dances of his native land the wealth of his creative genius. The name of Chopin is linked inseparably with the Mazurka of Poland; that of Liszt with the Hungarian Czardas. Thus had been created in the Temple of Music a niche for that sister art—the Dance. It was inevitable that this should have happened.

To illustrate this dual relationship there were given recently in New York City under my direction seventeen presentations of the "Renaissance of the Dance." The



Eloise Holden in the Interpretative Dance (Schubert's "Moment Musical")

purpose was twofold—to present the chronological history of the dance as an art, and to emphasize its intimate association with the music of the master composers. Starting with the classic dance (derived from the Greeks) the program illustrated the evolution of the dance through the ages and concluded with the modern dances, the tango, the maxixe and the one-step. In each period were pieces for the violin, the voice and the piano from the pens of great composers, written in the form and rhythm of that particular dance—a Beethoven minuet, a Strauss waltz, and ballet music by Gounod.

The classic, eighteenth century, folk and descriptive dances were interpreted by Eloise Holden and Lorraine Manville with rare grace and charm. Miss Holden's versatility of talent was also demonstrated by her delightful singing of a Massenet Gavotte and a waltz song by Glazounow-La Forge. Jacques Kasner played the violin illustrations with fine artistry and the modern dances were danced by Dorothy Masterson and Clifton Webb. The public interest in these performances was extraordinary, thousands beyond the capacity of the hall attending each day.

Music of the Present Dance Craze

These performances served to emphasize a most significant fact, which cannot be passed without comment—this revival of dancing is undoubtedly due in a large measure to the influence of the player-piano and the phonograph, which have created the opportunity in countless thousands of homes for the apprecia-



Eloise Holden in Seventeenth Century Rigaudon (Rameau)

Clifton Webb and Dorothy Masterson in "The Maxixe"

tion and enjoyment of music. So great is the demand for dance music that the manufacturers of these instruments have difficulty in supplying it. But in spite of the vulgarity and inanity of most of the music ground out over night to satisfy the insatiable appetite of the public there has grown up a class of dance music of distinction and individual charm. The tide has already set toward the artistic. I have heard a "tango" written by the conductor of a Broadway theater orchestra which is worthy of serious attention as a morceau for the piano. Under the fingers of a good pianist it could become a thing of beauty. I know one young composer with a symphony to his credit who has undertaken a tune for the use of the Castles in their public demonstrations.

Why does not the young American composer lock up his symphonies and sonatas for a space and seize upon this opportunity so pregnant with possibili-

ties? Let him tear a leaf from the diary of the great composers and apply his technical skill and artistic idealism to the ingratiating and contagious rhythm of the new dances and create a new art form in this mould.

Let him write a tango for music rather than for the dance. Perhaps then a few seasons more and we shall hear a Harold Bauer in another of his delightful programs of dance music, playing a one-step by some as yet unknown Edward MacDowell, and investing it with all the beauty of his superb art. The composer who will thus interpret the spirit of the Renaissance of the Dance through the medium of true creative genius must become the veritable Pied Piper of this generation.

SALE OF ROYALTIES OF COMPOSITIONS OF DUDLEY BUCK, Deceased

For the purpose of closing estate the undersigned, as Executors, will sell at public auction all the royalties payable in connection with the compositions of the late Dudley Buck, through AUGUSTUS W. CLARK, Auctioneer, at No. 5 West 44th Street, Borough of Manhattan, New York City, on the 9th day of April, 1914, at three o'clock in the afternoon. The sale will be absolute and without any reservation. For further information apply to Dudley Buck, Room No. 1248, Aeolian Hall, No. 27 West 42nd Street, New York, or to Bergen & Prendergast, attorneys, No. 25 Broad Street, New York City. DUDLEY BUCK, FRANCIS BLOSSOM, As Executors of the Estate of Mary E. Buck, deceased.

IMPORTANT

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"Shall I Go To Europe To Study?"

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Songs of Many Lands Heard in Narelle-Mylott Joint Recital

Soprano and Contralto Present a Varied Program in Æolian Hall

AN audience of good proportions attended the joint recital of Marie Narelle, soprano, and Eva Mylott, contralto, at Æolian Hall, New York, on Sunday evening, March 22. Both singers have frequently been heard in New York, Mme. Narelle having been assisting artist with John McCormack for several years, while Miss Mylott appeared with the Russian Balalaika Orchestra on its first visit a few years ago.

A well-arranged program served to exhibit the powers of both singers to advantage and won continuous applause throughout the evening. Mme. Narelle sang Leoncavallo's "Chanson Mimi Pinson," Gounod's "Le Printemps," Schubert's "Omnipotence," some Dvorak gypsy songs, the aria "The Folded Rose" from Celeste D. Heckscher's opera, "The Flight of Time," del Riego's "Green Hills of Ireland," the old Irish "Oh, Native Music" and the traditional "O Donnell-Aboo." She was in good voice and displayed insight into her songs, interpreting them with taste and a feeling for the character of each. After being encored she added some of the Irish favorites for which she is famous.

In Giordani's "Caro mio ben," Bourgaunt-Ducoudray's setting of the old Breton "L'Angelus," Georges's "Nuages," Gilberte's "Two Roses," Nevin's "O That We Two Were Maying," Somerville's "Ballad of Kisses," Moore's "Meeting of the Waters," Schubert's "Aufenthalt," Trunk's "In meiner Heimat" and van Eyken's "Lied der Walküre" Miss Mylott established herself in the favor of her audience. She has a true contralto voice and uses it well. Particularly effective was her singing of Gilberte's "Two Roses" and Nevin's "O That We Two Were Maying," which she was obliged to repeat. There was much variety in her treatment of the German and French songs as well.



Above, Eva Mylott, Contralto; Below, Marie Narelle, Soprano

Both singers were heard in the duets Hildach's "Abschied der Vogel" and the "Quis est Homo" from Rossini's "Stabat Mater," in which their voices blended admirably.

Maurice La Farge provided the accompaniments in his usual able manner.

CROWDED CALENDAR OF BOSTON CONCERTS

Four Resident Musicians and Famous Visitors in Events of Active Week

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 23, 1914.

THE concert yesterday afternoon in Symphony Hall was that of John McCormack. The famous tenor's program was of the characteristic McCormack type which makes such a wide appeal, the announcement that all tickets, standing room, etc., had been disposed of disappointing some hundred persons who were pushing and hauling on the pavement outside.

At Mr. Weingartner's concert at the Boston Opera House the audience signified its approval of the noted conductor's art. There was an unavoidable disappointment in the absence of Mme. Weingartner. She was again fighting a cold. Mme. Evelyn Scotney appeared in her stead. She sang songs by Hahn, Hüe, Cadman, Landon Ronald, Brewer, Lehman and Rimini, and was heartily applauded. Mr. Weingartner read the introduction of Weber's "Oberon" overture in a supremely poetical manner. Again Mr. Weingartner's orchestral version of the "Invitation to the Dance" was the feature of the evening. Jan Kubelik played the Mozart Violin Concerto in D Major indifferently well. He was more brilliant, later on, in the concerto of Mendelssohn.

The Kneisels introduced in Boston a new piano quintet by Arthur Hinton, husband of Katharine Goodson, the soloist, and a movement of a string quartet by Adolf Brune—good music. The same, despite Miss Goodson's brilliant performance, cannot be said of the piano quintet. The piano part is always brilliant—no doubt it was composed with thought of Miss Goodson, but the composition is empty, diffuse and short of

pregnant ideas. Other music was the movement by Glazounow, "Interludium in modo antico," the Schumann Quartet in F Major, and the Bach C Major Suite, played by Mr. Willeke, the cellist, and played beautifully. Within a week this composition was heard at the concerts of the Flonzaley and the Kneisel quartets. The performances of the quartet, on the occasion in question, were not of uniform and unflinching excellence.

Arthur Whiting and the University Quartet gave the program in Steinert Hall on Wednesday afternoon, March 19, with Brahms's "Liebeslieder" Waltzes for vocal quartet with piano accompaniment, Mr. Whiting's cycle of Irish melodies, scored in the same manner; the Brahms Walzer, op. 39, for piano, played by Mr. Whiting; and four pieces by Mr. Whiting, also played by him, and of somewhat vague or humorous character. This concert was given under the auspices of the Harvard Musical Association, and it was well attended.

Of unusual interest was the recital which Barbara Warner, violinist, of this city, gave in the same hall on the evening of that day. Miss Werner was assisted in a musicianly manner by George Hinst, assistant conductor of the Boston Opera Company. Together they played Grieg's second sonata for violin and piano, and Miss Werner played several solos. Much may reasonably be expected of her, for she thinks for herself, and not as her last teacher told her to think. She has sound musicianship, and what appeared to be a fully adequate technique. She has temperament, and already a perceptible individuality of style. Her tone is uncommonly warm and vital. She was heartily applauded and she lengthened her program.

On the following evening Gertrude Marshall and Ethel Damon Clark gave a joint recital in Jordan Hall. They played together the Grieg Sonata in C Minor for piano and violin. Then to the accompaniment of Alfred de Voto, Miss Marshall played a variety of pieces while Miss Clark gave some solos in which she displayed beautiful pianism and a tone that really sang. Her playing of Mozart's A Minor Rondo was refreshing in its simplicity and its musical quality. In the E Minor Etude of Liszt Miss Clark was also heard to advantage. Miss Marshall has an extremely refined

style; she has been well schooled and is musical by nature. Possibly owing to nervousness, she sang the melody of Chopin's D Flat Nocturne stiffly. She was heard at her best in Debussy's "En Bateau."

Grace Warner was a fourth local musician to give a concert within the week, on Friday evening, March 20, in Steinert Hall. Miss Warner showed that she felt the passionate stress of the first movement of Schumann's G Minor Sonata, and she sang the slow movement with due tenderness. She played Palmgren's "The Swan" with appropriate coloring and mood. OLIN DOWNES.

PHILADELPHIA TEACHERS PLAN BUSINESS REFORMS

Prof. Farnsworth Addresses Instructors on Protection of Their Commercial Interests

PHILADELPHIA, March 15.—An unusually interesting and important meeting of the Philadelphia Music Teachers' Association was held last Thursday evening in Estey Hall, with James Francis Cook, the president, presiding, and Charles H. Farnsworth, professor of music at the Teachers' College of Columbia University, as the principal speaker. Several timely topics were discussed in a suggestive and helpful manner, Mr. Farnsworth delivering an excellent address on "Protecting the Teachers' Business Interests." This was supplemented by shorter speeches on "Means for Extending the Teaching Season," "The Standardizing of Teaching Credentials," "The Teacher's Business Methods Compared With Those of the Business Man," and "How the Public School and the High School May Cooperate With the Teacher," by Enoch Pearson, superintendent of music, Philadelphia Board of Education; Herbert J. Tily, conductor of the Strawberry and Clothier Chorus; Perley Dunn Aldrich, L. Carlton Murphy and Mrs. Lillian Fitzmaurice. Excellent musical offerings were given by Elsie Morris Brinton, contralto; Effie Leland, violinist; Walter Golz, pianist, and W. Wesley Sears, organist.

A large increase in the membership and in the importance and influence of the organization has taken place since Mr. Cooke, the editor of the *Etude*, became the president several years ago. The association has supported an active campaign in behalf of "Musical Philadelphia," by means of which there has been obtained a great amount of desirable publicity in newspapers and magazines. Its scores of meetings have been addressed by representative speakers of this and other cities. Some of the successful special work was the attacking of the "missed lesson" problem, and the conducting of entertainments in institutions for the blind and aged. A. L. T.

YSAYE IN RARE FORM AT THE OPERA CONCERT

Violinist Plays Viotti and Wieniawski Concertos Magnificently at Metropolitan and Adds Encores

Eugen Ysaye has seldom played with such transcendent beauty of tone and execution as he did last Sunday night at the Metropolitan Opera concert. The violinist was truly in rare form and a large audience gave emphatic attestation of its appreciation.

The Viotti Concerto No. 2 and the Wieniawski Concerto in D Minor were Mr. Ysaye's announced numbers and to them he added four encores, including the transcription of the "Preislied," which he always performs so magnificently. To hear such playing as the violinist gave to the *Adagio* of the Viotti work was a priceless privilege. But indeed his entire performance was unsurpassable.

The program as a whole was not remarkable for unconventional numbers, but it was attractive. Anna Case encompassed the pyrotechnics of the familiar aria from "La Perle du Bresil" with considerable agility and was even more successful in her singing of "Depuis le Jour" from Charpentier's "Louise." She was in excellent voice and the audience was insatiable in its quest of encores. Paul Althouse sang "E lucevan le stelle" admirably. He, too, was in fine voice.

For some unannounced reason Richard Hageman, who led the orchestra, substituted the "William Tell" Overture for Grieg's "In Autumn," which was on the program as the opening number. The orchestra also played the brilliant ballet music and wedding march from Rubinstein's "Feramors" and Elgar's "Pomp and Circumstance" march.

MR. HAMLIN ON OUR "MUSICAL IGNORANCE"

Tenor Tells Berlin There Is Hardly One Competent Opera Teacher in Chicago

CHICAGO, March 20.—The following special cablegram from Berlin appeared in *The Daily News* on March 10:

The musical self-sufficiency of America is still a hope and not an actuality, according to George Hamlin, the Chicago tenor, who has come to Berlin to give two concerts. Mr. Hamlin takes the view that everything should be done to encourage such musical talent as America possesses, but scoffs at the suggestion that America cannot learn from Europe.

"There is already," he said to the correspondent of *The Daily News* to-day, "a disposition on the part of singers and conductors to search for worthy American music in making up programs, but worthy American music is difficult to discover. One of the most promising of the young American composers is John Alden Carpenter, two of whose songs I shall sing at my second Berlin concert. On the other hand, if the movement to have opera in English is to succeed it must be given a fairer show."

"There was a disposition during the recent opera season in Chicago to give the English operas with weaker casts and fewer rehearsals than the Italian, French and German operas. This is unfair."

"As to comparing teaching in Europe and America, one must admit that though good teachers are scarce everywhere, the scarcity is greater in America than in Europe. I doubt whether there is more than one Chicago teacher competent to coach students in opera rôles. The ignorance of music students is sometimes appalling. I have had girls come to me for lessons who believed I was talking Greek when speaking of rhythm. Musical education is not altogether a matter of taking two lessons a week from some piano or voice teacher. It is also a matter of environment."

"Berlin is undoubtedly the music center of the world. Here the student can choose among the best concerts, hear the best programs and pay the smallest prices. In America music is still secondary, while in Germany it is one of the fundamental elements of the national life."

CENTURY REVIVES "MARTHA"

Fine Singing of Harrold and Miss Ewell Makes Old Airs Appealing

Our fathers' beloved "Martha" was revived for the present generation of operagoers at the Century Opera House last Tuesday evening, when the company gained much better results than it had in its previous incursion into this bygone period with "The Bohemian Girl."

The fine singing of Lois Ewell as *Lady Harriet* and Orville Harrold as *Lionel* did much toward making the old melodies appealing to hearers of 1914. Miss Ewell's exquisitely sung "Last Rose of Summer" was partially repeated, and the applause which followed Mr. Harrold's admirable "Ah, so pure" held up the performance for some moments. Bertha Shalek was an ingratiating *Nancy* and her third act aria was roundly applauded. Louis Kreidler was thoroughly at ease as *Plunket* and gave another of his interesting impersonations. William Schuster and Frank Phillips completed the list of principals, and the three lines of the maid servants were acceptably sung by Leonore Beck, Othelia Hoffman and Mary Richardson. Albertina Rasch and Edmund Wakaliff supplied dancing features. Conductor Nicosia's orchestra and the chorus were not always at accord. The audience was far from large, but unusually demonstrative. K. S. C.

Renewal of Fremstad's Metropolitan Contract in Doubt

That Mme. Olive Fremstad has not yet reached an understanding with the management of the Metropolitan Opera Company over the renewal of her contract, which expires at the end of the present season, was made known this week and it gave rise to a report that the famous soprano might not return for all of next season. It is reported that her contract will not be renewed in its present form, which calls for forty performances a season, and it is possible that her appearances next year may be limited to ten or fifteen.



Dear MUSICAL AMERICA:

While George Hamlin, "the Chicago tenor," as he is described, is informing the American public, by means of cabled interviews from Berlin, which he says is the center of the musical universe, that he scoffs at the mere suggestion that America has good music teachers and that he doubts whether there is more than one teacher in Chicago competent to coach students in opera rôles, Carl Flesch, the distinguished Hungarian violinist, at the banquet in his honor, at which over three hundred and fifty New York musicians and their friends and families were present, stated that there are four things in which America is in advance of Europe. They are, first, the quality of its orchestras; second, the size and beauty of its concert halls; third, the enthusiasm, in fact, the whole attitude of its audiences; and, finally, the conditions under which musicians live.

"Think," says Mr. Flesch, "of the thousands of foreign musicians who have come here to live in the past twenty years! All have found it a country in which it is possible to earn a good living. As to the smaller cities, the interest in music is simply tremendous."

Now, here we have contrasted the American singer engaged in "knocking" his own country, and the foreign artist engaged in praising the United States—and the reason is very simple. I will give it to you, not in my own, but in Mr. Flesch's words.

He tells a story of how he and a friend were present in Berlin, listening to an artist's story, who spoke in disparaging terms about the musical taste of America. When he had finished Mr. Flesch's friend remarked to the artist: "Then you had no success in America!"

This, Mr. Flesch believes, describes the situation. Only those musicians who come to Berlin and are failures in the United States speak badly about America as a musical country.

The truth about Mr. Hamlin is that he has always been disgruntled, dissatisfied. He has felt that he was not properly appreciated in his own country, and while he has earned a great deal of money here—more, indeed, than he ever could have earned in Europe, or he would have lived there—and has carefully saved it, he is not satisfied with the recognition he has received here. It hurts his pride that when he comes to New York the streets are not blocked with people crowding to hear him because he is an American tenor.

One of his known causes of disgruntlement is that neither press nor public accept him in New York at the value he places on himself. He firmly believes that it is because he comes from Chicago. The best proof of the ridiculousness of this position is that Mme. Fannie Bloomfield Zeisler, who also comes from Chicago, can secure a crowded house whenever she comes to New York, although little is done to advertise and proclaim her coming. But then Mme. Bloomfield Zeisler is supreme in her art, and the question of Chicago, or wherever she comes from, does not enter.

However, as Mr. Hamlin has raised the issue as to music conditions in Berlin, I hope you will take it up editorially. It is high time the truth were told about present conditions in Berlin, which are vastly different from what they used to be in former years, in the days of the great German composers.

As Alexander Lambert truly said a little while ago: "There are only three teachers in Europe that are of the high-

est possible rank—and not one of the three lives in Berlin!"

With commendable fairness you have in recent issues published communications from such distinguished artists as Marcella Kraft, Maud Fay, Lucy Gates and Kathleen Howard, defending conditions in the musical, and particularly in the operatic world abroad, and insisting that the charges which have been made by your Editor, by Walter Damrosch, Alexander Lambert, Maud Powell, Lois Ewell, Alma Gluck and others of equal distinction, as well as by the Rev. Mr. Dickie, the pastor of the American Church in Berlin, Franz Wilczek, the violin virtuoso, have no foundation of fact, or are greatly exaggerated. Will you now permit me a humble contribution to the discussion, especially as so far I have maintained a more or less discreet silence on what I will admit is a very delicate subject.

In all such matters nothing is more misleading than assertion or statements founded upon individual experience. Such can readily, and often justly, be met by insisting that it is not fair to generalize from one or two isolated cases. I have before me, however, a work which is one of those recently issued by The Century Company, of New York, which, as you know, is one of the most distinguished and reputable publishing houses in the world. It is written by Dr. Abraham Flexner, and is one of the publications of the Bureau of Social Hygiene, the chairman of which is Mr. John D. Rockefeller, Jr.

This bureau, it may interest your readers to know, was established by young Mr. Rockefeller after he had served on the Grand Jury in New York, when he and his associates devoted a great deal of time to investigating certain terrible cases of white slavery. That resulted in Mr. Rockefeller, with some friends, giving a large sum for the purpose of investigating the social evil, not only in this country but abroad, in order to get definite facts which might lead to legislative action, principally to protect young women.

In this book, which deals with the social evil in Europe, I find the following:

"The conditions tend to force into immorality the girl who has hitherto been innocent. A monthly salary of ten marks (\$2.50) is paid the dancers at the Court Theater in Hanover. The leading lady at Eisenach draws fifteen marks (\$3.75) a month for the six months' season. A prominent soubrette at Munich states that she receives an annual salary of 3,600 marks (\$900) from which the outlay for wardrobe is 1,500 marks. One reads of salaries of 1,200 marks combined with wardrobe expenses of 2,000 marks; incomes of 5,400 marks and expenses of 8,000 marks.

"If a decent girl objects to a salary of 20 marks a week (\$5) on the ground that it will not supply her with the necessities of living, wardrobe, etc., the director retorts:

"Why should you want any salary, you are a pretty girl?"

Here we have specific facts in a scientific work, issued under the most distinguished auspices. Such facts cannot be met by mere assertion.

And then there are Americans who write to you and to the papers that one of the reasons they like to go to Europe is that they can hear opera "so cheaply" over there!

Do they ever stop to think why the prices are "so cheap" and as to what the real cost is in flesh and blood and who the poor souls are who pay it?

In last Saturday's edition of the New York Evening Post I notice a discussion of "Panthea," an English romantic drama in four acts, by Monckton Hoffe, which was to have had its first New York presentation by the Shuberts last Monday at the Booth Theater.

The hero induces a young English girl to flee with him to Paris. In the French capital he composes an opera, but for lack of friends and funds it cannot be produced. The young girl sacrifices herself to the Baron Duisilort, director of the Opéra Comique, while Gerard is absent in the country.

The story explains the situation. I make no comment.

With regard to conditions in Paris I notice in the Evening Telegram of Sunday last a cablegram to the effect that the Paris police have begun the introduction of a scheme of moral reform of the public resorts of the city.

Monsieur Celestin Hennion, Prefect of Police, summoned the proprietors of all the music and dance halls and concert cafés to the prefecture, where he informed them that exhibitions of undraped performances would in future not be tolerated. It is understood that this

regulation will not apply to theaters, on the ground that what otherwise can be regarded as indecency is counteracted by the artistic value of the production.

This agitation, you will remember, arose from the production of "Aphrodite" the other night in Paris, when one of the characters was compelled to appear absolutely nude.

With regard to present conditions in Berlin, which have been reported as being positively ideal, permit me to present a cablegram from that city dated March 21, which was published in the New York World last Sunday. It is headed "Kaiserin Complains of Naughty Berlin." She blames the night life in the capital for the decline of public morals. The dispatch states that Berlin's all-night licenses are to be sharply reviewed by the police, as a result of the protest from the Empress, who believes the general deterioration in public morals may be traced to the night life of the German capital. The decline in the German birthrate, so distressing to German patriots, is also regarded as one of the results of the unrestrained nightly dissipation.

Startling statistics are given regarding the increase in divorces in Germany, especially in Berlin. If the present increase in divorces continues, it is said that in 1957 there will be no married persons in Berlin who have not at some time been divorced, except those who have just wedded.

The growth of luxury, increasing immorality and night life are claimed as the principal contributing influences. One weekly paper says that there is a Prussian town where it would be difficult to find one young married woman who is faithful to her husband.

Many of the night resorts in Berlin do not open their doors until two o'clock in the morning, and several open after the cabarets and dance halls are closed and continue till daylight.

Here is a contribution to the discussion from Berlin itself to show that the issue raised by you, and particularly by your Editor in his public speeches, to the effect that it is positively criminal, as Alexander Lambert said, to send our young people to Europe without proper protection, is supported by facts which are appearing—and this is the point I want to make!—in our American papers right straight along!

There is not a week where just such statements as I have quoted do not appear in our leading American journals.

Now, I am not for one moment contending that the people in Europe are any less moral than the people in this country. I am not pretending for one minute that conditions in this country are ideal—especially in New York—but I do insist, as has your Editor, that a different code prevails in Europe, especially with regard to the unattended, unprotected young girl, when she is four and five thousand miles away from home.

It is almost impossible for her, never mind how great her courage and self-respect may be, to resist the temptations to which she is exposed, especially in view of the fact, brought out in the work issued under the authority of Mr. Rockefeller, that the prices paid in the theaters and opera houses of Europe are not sufficient to support a person with decent food, not to speak of clothes and lodgings.

A little Italian weekly, to which Signor Caruso has been contributing caricatures—and of which he is understood to be part owner—has recently brought out a book of the distinguished tenor's "masterpieces," which is interesting because many of the persons so caricatured are well known to us.

The first impression, made by a cursory review of the work, is one of virility, combined with a wonderful knack of taking up the peculiarities of distinguished male personages and emphasizing them. The next impression created is that all the pictures are more or less marked by a certain coarseness that is most strongly shown in the effort to depict leading prima donne, an effort which is not successful. In all the pictures there is a lack of that delicacy which is particularly noticeable in the caricatures of French, German and English artists, though the German are more inclined to be coarse than either the French or the English.

Some of Signor Caruso's drawings, particularly of himself, are clever. He has managed to hit off Humperdinck and Leoncavallo. One or two of his sketches of Toscanini are good. Alfred Hertz is, of course, easy to caricature, and so is Cleofonte Campanini. The caricature of Paderewski is, to say the least, more or less meaningless. Caruso has been particularly unfortunate in drawing his good friend Scotti, whose refinement and elegant bearing he entirely

misses. He can only see in Scotti a big nose, which he can make bigger.

In one of the caricatures of Gatti-Casazza he presents the distinguished impresario in a way which suggests that while Signor Giulio may never lose his temper he can lose his head.

To depict William Guard, the press agent of the Metropolitan as a series of acute angles decorated above and below by inverse curves, was an inspiration.

But why, oh why, should Signor Caruso present Geraldine Farrar—certainly a pretty woman with a face of unusual mobility—as able, without any make-up, to play the rôle of the old witch in "Hänsel und Gretel"? That is not a caricature—that is a libel!

There are people who will tell you that all the Italian caricaturists are more or less inclined to grossness—that it is a national trait—yet I have seen several hundred caricatures by Viafora which were far more clever than those by Caruso, and in no sense could offend even the most sensitive. That indeed should be the spirit of caricature—to emphasize the peculiarities, the failings perhaps, the particular features or idiosyncracies in dress of a person, and yet do so in a way to arouse amusement but not resentment.

This leads me to say that this characteristic which runs through Signor Caruso's work is true also of his artistic work on the stage. That is why he is inimitable and unapproachable in "Pagliacci," in "Cavalleria Rusticana"; but the moment he attempts rôles in which he is to play the part of an aristocrat, as, for instance, when he plays Raoul in the "Huguenots," his lack of distinction is apparent.

It is also one of the reasons why his performance, towards the end, in "Julien" the other night became somewhat monotonous. All said, Caruso is a wonderful personality within his limitations.

He is a great, rollicking, vital, humorous, virile man, bubbling over with natural force, but lacking in that *finesse*, in that culture which seem particularly to distinguish baritones.

I find these qualities not alone in Scotti, but in the days gone by in Maurel and Renaud.

On Thursday last the critic of the New York Evening World reported that during the performance of "Gioconda" a man proclaimed loudly in the lobby that Caruso had no voice left after the first act.

There are persons who will tell you that the great tenor does not sing as he used to sing. Of course he does not. All of us grow older. Even the greatest tenors lose in the course of time that opulence and fulness of tone which they once possessed, especially when they sing as much as Signor Caruso does, for talking machines as well as in opera.

But personally I would rather listen to Caruso to-day, even if his voice is not what it used to be, because what he has lost in this respect he has gained in artistic singing ability. There was a time when you could have quoted the old Latin proverb: "*Vox et praeterea nihil.*" To-day it is not so, and, indeed, it is fair to say of the great tenor that if there are rôles in which he does not fit, as his *genre* is more in the line of what are known as "low comedy parts," he has gained so wonderfully in the way of really beautiful singing, that I do not to-day know anyone who is his superior.

Do you remember that last Summer he was quoted in Italy as saying that he realized that the hour would soon come when he would have to retire in favor of younger singers?

You seem to have been nearer the truth than all the daily papers put together with regard to the future policy of the Century Opera Company, and the certainty that Andreas Dippel would have some connection with that concern. As you know the formal announcement is to the effect that during the season 1914-1915 the season of the Century Opera Company will be cut to twenty weeks, and the repertoire consequently be greatly restricted.

In February, when the season will end, Mr. Dippel is to come in with his new Puccini opera and some of the operas of Offenbach, at which time the Century Opera Company, under the direction of the Aborns, will go on the road.

If the people backing Mr. Dippel are the principal ones interested in the Century Opera Company and in the Metropolitan, I can understand the situation, and will translate it to mean that should Mr. Dippel make good it will end, as you have already suggested, in his becoming the responsible manager at the Century, and the Aborns conducting the

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

road companies that will be formed from the Century organization.

My reason for thinking this is that at the beginning, whether from the novelty of the undertaking, the interest of the public in opera in English, or from the fact that the Metropolitan had not yet opened, the season at the Century Opera Company was successful. But after the Metropolitan opened, business fell off somewhat. Later, when Ash Wednesday came and Lent began, the attendance dropped badly.

Now it appears to reason that if Mr. Dippel is coming in at the Century with a new Puccini operetta about the worst time of the whole season, having left such good months as October, November, December and January go by, it is because of an arrangement which means a great deal for him in the future. Otherwise it would seem to me that it would have been a great deal better for him to have produced his Puccini operetta earlier in the season, before most of the New Yorkers who can do so have left for Florida, the West Indies, or are already on their way to the Mediterranean and the South of Europe.

Returning for a moment to Mr. Hamlin's dictum that there are few, if any, competent music teachers in this country, let me call your attention to the growing success of a young violinist by the name of Irma Seydel, the daughter of one of the oldest and most distinguished members of the Boston Symphony. This girl received all her musical education from her father and in this country. She went to Europe, played with some of the greatest orchestras there, often without rehearsal, and scored a marvelous success. This success she has been increasing ever since.

Now, she is only one of many. The fact of the matter is, that we have so long stood like a lot of silly sheep, as I think your Editor once said, accepting the criticism of Europe that we have never even questioned its justice.

However, the American composer is going to get a good deal better show, as witness the recent concerts of the Boston Symphony, when Dr. Muck produced two works, one by Chadwick and the other by Rubin Goldmark, both of which were well received. True, Chadwick's symphony was written twenty years ago, and, as the erudite critic of the *Globe* remarks, "Music has changed in that time." Unfortunately, some of the

critics have not and they are as ill disposed to everything American in music as ever. Instead of adopting a constructive and encouraging attitude to our composers, they adopt a supercilious attitude, which suggests the question: If we are still in a condition of hopeless ignorance musically, what is the use of the critics? Have all the articles that they have been writing amounted to nothing? Have all the artists who have been coming here and have traveled through the country giving concerts left no influence? Has it meant nothing that we have received from the other side not only some of the finest musicians for our orchestras, but some of the finest music teachers, who have settled here? Has all their work for years and years amounted to nothing?

And, finally, what is a foreign education in music worth if, after we have sent over thousands of our young people to Berlin, Milan and Paris and spent tens of millions of dollars upon their education, we still amount to nothing musically?

However, the truth will become known—especially the truth with regard to musical conditions in Europe. It will become more and more apparent that we have nothing to be ashamed of in this country—on the contrary—in many respects we are ahead of Europe to-day—certainly in operatic and symphonic work.

We have still much to learn, as the following little incident will show. The other night, at a concert, when Paderewski had pretty nearly knocked the piano off its feet (though in one of his encores he played divinely) a lady in a first tier box said to a friend, as she wiped the tears from her eyes:

"Aren't his overtones just lovely?"

The report comes to me that Rudolph Ganz, the pianist, who is now in Europe, has been particularly outspoken in opposition to your propaganda, and more particularly with regard to the conditions which you have insisted exist in Europe, and which expose young American girls who are not well protected to serious temptation. Ganz is a fine artist and an amiable fellow.

Don't "roast" him, even though the old German proverb says:

"Eine gute gebatene Ganz ist eine gute Gabe Gottes."

He will come 'round all right, says

Your

MEPHISTO.

PRAISE FOR ELEANOR SPENCER

Audience of Warren, O., Stirred by Her Fine Pianism

WARREN, PA., March 19.—In her recital yesterday before the Philomel Piano Club Eleanor Spencer, the young American pianist, made one of the most favorable impressions of any pianist heard here in recent years.

Miss Spencer, at the suggestion and request of the club, played a program which was in the main the same as that with which she effected her American debut last Fall at her Carnegie Hall recital in New York, Chopin's B Minor Sonata, the Bach-Liszt Fantasia and Fugue in G Minor, a Schumann Arabesque and Novelette and shorter pieces by Cyril Scott, Scriabine and Schlozer. Her interpretations of the works were all worthy of praise, serious musicianship and purpose being constantly in evidence. Technically her performances were equally noteworthy. In the lighter pieces she was heard to advantage as well, and was obliged to grant several extras.

Benjamin E. Berry Scores in "Elijah" at Yonkers, N. Y.

Benjamin E. Berry, the tenor, gave a finished performance as soloist with the Oratorio Society in St. John's Church, Yonkers, N. Y., when Mendelssohn's "Elijah" was given last Thursday evening. The society was made up of the choirs from St. John's and St. Andrew's churches and invited singers. The other soloists were Marie Stoddart, soprano; Pearl Benedict Jones, contralto; George

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Herbert Witherspoon Reengaged by the Metropolitan

Herbert Witherspoon, one of the first of the American artists to win a permanent position at the Metropolitan Opera House, has been re-engaged for the coming season. He will sing his usual rôles, certain of which, such as *Gurnemanz* in "Parsifal," he has made distinctively his own. In addition to this, he will in all probability fill his usual number of concerts in America, with the possibility of a limited number of concert and operatic appearances in Europe before the Metropolitan season.

Shakespearean Text for New Henry Holden Huss Composition

Henry Holden Huss has just finished a Nocturne for orchestra, solo soprano and women's chorus, which he has dedicated to Arthur Woodruff and the Musical Art Society of Orange, N. J. The text is *Lorenzo's* exquisite speech to *Jessica*, from "The Merchant of Venice." Act V, Scene I, beginning: "How sweet the moonlight sleeps upon this bank," etc. Mrs. Huss has been engaged to sing the solo part at the Spring concert of the society on the evening of April 24.

French Singers Ask \$60,000 from Hammerstein

PARIS, March 23.—Nine French singers who had been engaged for Oscar Hammerstein's projected season of opera in New York this Winter announce that they are willing to accept \$60,000 as compensation for the cancellation of their contracts. They include Marthe Chénal, the soprano; Vezzani, the tenor, and seven others.

"L'Amore Medico" a Success in Berlin

Cable messages received in New York regarding the first Berlin performance of Wolf-Ferrari's "L'Amore Medico" at the Royal Opera House on Saturday, March 21, announced that the work had met with great success.



—Photo by Mishkin

LOUIS KREIDLER

Premier Baritone Century Opera Co.

ADDS TO HIS LAURELS as the COUNT in "THE SECRET OF SUZANNE"

—Press Comments—

"Mr. Kreidler sang well, his very clear enunciation enabling the humorous lines of the piece to get to the audience, which found a good deal of entertainment in them."—N. Y. Times, Feb. 25, 1914.

"Mr. Kreidler gave a performance that was excellent in every respect. He was amusingly tragic and vocally efficient."—N. Y. Evening Mail, Feb. 25, 1914.

"Mr. Kreidler was a happy choice for the part of the agitated count, as his voice and diction both lent themselves to an understanding of what it was all about." Journal of Commerce and Commercial Bulletin, Feb. 25, 1914.

"Louis Kreidler, who took the part of the 'Count,' acted the jealous husband with a zest, and his singing was also good."—N. Y. Herald, Feb. 25, 1914.

For Concert Dates, Address Care of HOTEL MARKWELL, 220 West 49th Street, New York

JENNY DUFU'S TRIUMPH

IN MANON AT THE BOSTON OPERA HOUSE

BOSTON DAILY ADVERTISER—March 19th, 1914

Great interest centered in Miss Dufau's first appearance in Boston in the title role. Miss Dufau is a member of the Chicago Opera Co. Her voice is pure coloratura. It is of beautiful quality and of greater warmth, breadth and resonance in the lower tones than is usually found in voices of this type. Not alone in vocal requisites is Miss Dufau singularly suited to the part of "Manon," but also physically and temperamentally she adequately sustains the illusion with striking effectiveness. Although her voice is remarkably clear it is not of great power. This fact was more conspicuous in ensemble than in the solo passages. Even in duets with Mr. Muratore there were moments when the robust tenor predominated. However, Miss Dufau's voice is capable of great variety of color. It gives evidence of excellent training. She sang the music of the part expressively and in good taste. Her singing of the "Gavotte" in the *Cours-la-Reine* scene was in all respects a display of fine vocalism. She made a fine impression and was warmly applauded.

BOSTON HERALD—March 19th, 1914

Miss Dufau of the Chicago Opera Company sang here for the first time. She has a light voice. The lower and middle tones are agreeable. She acted with considerable intelligence and her entrance and first scenes with Lescaut and Guillot were well managed.

CHRISTIAN SCIENCE MONITOR—March 19th, 1914

The soprano was of the same speech as the tenor and baritone, and besides that she was what the French sopranos who have tried for Boston laurels have almost never proved, a convincing interpreter of character. Miss Dufau's interpretation of the Manon of the hotel garden is especially good. Her scene with Des Grieux in the house in Paris has excellent points. Her scene in the chapel is a more delicate and human moment of impersonation than it has been with any other soprano who has appeared in the opera house. Her scene on the road to Havre has the pathos of the tragedy in fine quality. Singing honors have to be awarded to the soprano for her brilliant and supple reading of the Manon coloratura.

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—Photo by Moffett Studio.

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Arthur PHILIPS, Baritone

London Opera Company

Florence ANDERSON OTIS, Soprano

Concert—Recital

Clifford CAIRNS, Basso-Cantante

Oratorio—Concert

Elizabeth TUDOR, Soprano

Oratorio—Concert

Samuel GARDNER, Violinist

Marjorie & Nathalie PATTEN, 'Cellist & Violinist

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How Berlin Views the Propaganda



—From "Lustigen Blätter," Berlin

Die Amerikanerin in Berlin—"O, Herr Professor, spielen Sie nicht so schmachtando, sonst ich schreibe an die Musikzeitung 'dah ich bin, sittlich gefährdet!'"

Translation:

The American Woman in Berlin—"Oh, Professor, don't play so languishingly, or I'll write to the musical paper that my morals are jeopardized."

MME. EDVINA IN LONDON

Prima Donna Preparing for Seasons in
Paris and at Covent Garden

LONDON, March 10.—Mme. Louise Edvina, the English prima donna of the Boston Opera House, landed this week in England from America, and, as she informed MUSICAL AMERICA's representative, will remain here for about a week, proceeding then to Paris to prepare for the season at the Champs Elysées Theater, to be given by the Boston Covent-Garden Syndicate. Mme. Edvina will create the leading feminine rôle in Montemezzi's "L'Amore dei Tre Re" in the course of the Paris season. Immediately upon the conclusion of her Paris engagement, she will return to London for the "Grand Season" at Covent Garden.

Mme. Edvina referred in glowing terms to the Boston organization under Mr. Russell and was also greatly impressed by the performances at the Metropolitan. She said that the powers of appreciation of Americans are so well developed that nothing but the best can satisfy them. When questioned about the American audience she described it as sincere and intelligent and very sympathetic.

The prima donna paid a high compliment to New York's musical atmosphere, declaring that the standard of music to be heard there is the finest in the world.
F. J. T.

Christinia Caya Reveals Lyric Gifts in
Waltham, Mass.

WALTHAM, MASS., March 16.—The 25th annual concert of the Waltham Musical Club was recently given here by the Brooke Trio; Arthur Brooke, flute; Ludwig Nast, 'cello, and Ethel Harding, pianist, assisted by an exceedingly talented young soprano, Christinia Caya, a professional pupil of Mme. de Berg-Lofgren, of Boston. Miss Caya sang with exquisite tonal beauty two groups of songs, but the burst of enthusiasm came from her listeners when she gave

the aria from "La perle du Bresil," to the flute obligato of Mr. Brooke. Miss Caya's lyric soprano voice, which she uses with the intelligence of the well-trained singer, was here heard to particular advantage. She was recalled again and again.
W. H. L.

Tito Mattei Critically Ill in London

LONDON, March 19.—Tito Mattei, the composer, pianist and conductor, is critically ill here of congestion of the brain. Mattei was born in Naples, May 24, 1841, and has lived in London since 1863. He has composed innumerable songs and piano pieces and several operas. He was a "boy wonder," making his first public appearance when he was five years old and becoming a teacher in the Santa Cecilia Academy in Rome when he was eleven.

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KNABE PIANO



FLORENCE FEELS AMERICAN INFLUENCE

Many of Our Singers and Instrumentalists Active—Church Music as It Exists in America Introduced—Violinist Harnisch and His Wife Sponsor Important Concert Series

FLORENCE, ITALY, March 5.—Florence has the habit of issuing a musical annual. The volume for 1913, recently published, contains not only lists of all the concerts and operas of the season, from November to May, but the programs of all concerts given in the halls and of all the performances of sacred music in the churches.

We discover that 125 concerts were given by musicians of all nationalities, of which twenty-seven, at the Lyceum Club, were by invitation. The first of these Lyceum concerts had for musician the American singer, Cecil Fanning. A notable instrumental concert was that of the Chicago pianist, Clarence Bird, now in America. Another of unique interest was given at the Pergola by the members of the choir of the Russian Church.

Of operas produced, Verdi led with seven—"Trovatore," "Ernani," "Traviata," "Aida," "Otello," "Un Ballo in Maschera," "I Lombardi." Wagner gained with "Lohengrin" and "Die Walküre," performed before large houses. Puccini was represented by "Tosca," "Bohème" and "The Girl of the Golden West."

Next year's annual will record the results of two American influences which are doing much this Winter for music in Florence. The church choir, as it exists in America, had never been known here until it was introduced by the musician-clergyman, Rev. Henry Rawle Wadleigh, formerly of Grace Church, New York, and now rector of the American Church of St. James, Florence. Mr. Wadleigh has assembled a body of singers, many paid—and this is a distinct gain to students who must supplement their incomes—which, under the direction of Herr Jelmoli, the Swiss composer and pianist, is essaying music of a high order. Its most ambitious effort up to date has been a sacred concert, in which twenty singers, with organ and string

orchestra accompaniment, gave oratorio music by Bach, parts of Mendelssohn's "Christus," Sweelinck's "Hodie natus est," and Brahms's "Oh, Jesus, tender Shepherd, hear."

The latest acquisition to this choir is Martin Richardson, the New York tenor, who has been preparing for grand opera under Maestro Lombardi. John Armstrong, of the Christ Church Cathedral Choir, of Louisville, is a volunteer member, and the soprano soloist is Mabel Hastings, formerly of Brooklyn. For the first time women singers in cap and gown are to be seen here, Mr. Wadleigh having introduced the innovation at New Year's.

Work of an American Violinist

The second American influence is being exerted by Giulio Harnisch, the young American violinist, and his wife, Mme. Luba Alexandrowsky, the Russian pianist. Mme. Harnisch two Winters ago was heard in New York. With marriage and maternity, however, a new emotionalism has entered into her always brilliant playing, and a future, perhaps a very great one, as a pianist is conceded to be opening before her. Mr. Harnisch, although an American by nationality, has always lived in Italy. He is the son of Prof. E. A. Harnisch, the sculptor and painter, formerly of Philadelphia, but who has lived in Rome, or Florence, some forty years. Mr. Harnisch has not been heard in the United States, but has toured South America. Last year he and Mme. Harnisch began their mutual musical career in Paris with pronounced success, a success which is following them now in Florence. Mr. Harnisch's playing has been much praised for its vigor and what the Italians call *morbidezza*.

Mr. and Mrs. Harnisch have established a music school here and also have been giving a series of very remarkable concerts. The series has been given in the studio of Oliver Dennett Grover, the Chicago artist, now in America,

which has been fitted up into an auditorium. Its walls bear mural paintings by Professor Harnisch—a grateful innovation in a city noted for the bareness and almost forlorn appearance of its concert halls.

The programs given by Mr. and Mrs. Harnisch have been of the highest order. They have now reached the eighth, which is composed entirely of Russian music, much of it heard here for the first time.

At the seventh Mme. Harnisch was the sole performer, her husband taking part at the same time in a concert at the Sala Filarmonica, of which I shall speak later. Her program was entirely Chopin. The last number reached, her audience remained seated, not one person leaving until the young pianist granted encores. The local critics have dwelt upon her exceptional understanding of the poetic qualities of a composer.

Mr. Harnisch is giving Florence another musical opportunity this year, in his participation in the series of concerts of chamber music given by the Jelmoli Quintet at the Sala Filarmonica. The members of the organization are Herr Jelmoli, pianist; Mr. Harnisch, viola; Maestro Broglio, 'cellist, and Signor Moglioni and Herr Bauer, first and second violins. The praise of their performances has been very high and the audiences are fashionable. Their programs, including such music as Wolf-Ferrari's Quintet in D Flat Major, Luzetto's Quintet in B Major, op. 58, have been given with unvarying artistic success.

Americans in Concert

Other concerts given here have been the annual one of Mabel L. Hastings for charity, that of Mrs. Edith Harrison Bauscher and one by little Clarence Berlino, the quondam *wunderkind* violinist. The latter has now reached an age when he must begin his serious studies, and he played as a *wunderkind* for the last time to raise money for that purpose. Born in New York, with his two equally gifted brothers, he was taught by their mother, who had received her own training in Germany. After touring Europe as children, the trio attracted the attention of the Kaiser and opportunities for study for the other two were offered in Germany. Clarence, however, must make his own way. He was assisted here at his concert by Frances Burr and Hélène Berry, pupils of Isidore Braggiotti.

Mrs. Edith Harrison Bauscher, formerly of Cincinnati, scored a fine success in her appearance as a concert singer at the Sala Filarmonica. Her perfect ease, her handsome appearance and her beautiful voice won her a number of encores. On her program were two of the Indian songs of Cadman, and these were encored vociferously, particularly by the Italian part of her audience.

A sad event, deeply affecting the musical world of Florence, is the continued illness of Maestro Lombardi. It was hoped that the radium cure would arrest his disease, which is located in his tongue, and was caused, it is said, by the plate of a tooth. Success unfortunately has not followed its use and the celebrated teacher's condition shows no improvement.

Lombardi on American Students

The last time that I saw Lombardi he was discussing the American girl as a music student.

"Her chief enemy," he said, "is afternoon tea. The American girl, of all nationalities, seems most easily led away by it." He meant of course society, which follows in Florence that special form of entertaining every afternoon in the season, offering a function and consuming hours of valuable time.

Albert Spalding, the American violinist, who has been several weeks here at his home, is leaving for a series of concerts in Cairo and Alexandria.

Mme. Kate Bensberg Barracchia, after a year in America, is back at work in Florence. Two of Mme. Barracchia's pupils have won their way into grand opera this year, May Peterson in France, Meta Reddish at the Costanzi.

Verdi's "I Lombardi" has been given here under curious auspices. Each year the Scolopian Fathers of San Giovannino mark the three final evenings of the carnival season with a musical performance in their little church in Via Martelli. This year, as a tribute to Verdi, his opera of the crusading Lombard was given.

An American singer studying here this Winter, whose voice has attracted attention, is Mrs. John Powell Lenox, of Evanston, Ill. Mrs. Lenox, who has been studying under Maestro Carobbi, returns in a few weeks to fulfill an engagement in Chicago.

EVA MADDEN.

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SEASON 1914-15

ENTHUSIASTIC REVIEWS OF HIS TRIUMPHAL TOUR:



Marschall, in "Vossische Zeitung":—"I know no German violinist who plays the E Major Concerto by Bach in a more simple, straight-forward, solid and virile manner."

Signale für die Musikalische Welt:—He played the Bach Concerto in E Major, the Beethoven Concerto and the Brahms Concerto * * * His playing was unique. * * * The writer of these lines has heard this concert performed by all the greatest violinists from Joachim to the present day, and does not hesitate to affirm that the performance of Arrigo, in plastic beauty, in harmony of tone, and spirit, in technical and spiritual perfection, was the most nearly perfect. * * * Serato is unique.

Allgemeine Musikzeitung:—Arrigo Serato achieved an extraordinary success in his concert * * * the interpreter's artistic personality reached a height that perhaps has never hitherto been attained.

Berliner Tageblatt:—It is astonishing to see how this highly talented Italian has entered into the spirit of German music. Great beauty of tone, deep seriousness, and mature ability produce a unique combination.

Berliner Lokalanzeiger:—Without any exceptions, Arrigo Serato's playing produces the keenest delight on all who hear him.

Vossische Zeitung:—It was a real delight to hear

Arrigo Serato's playing; Bach, Beethoven and Brahms were on the programme. There is no flaw in this eminent artist's tone or technique. I know no German violinist who could play the E Major Concerto by Bach, in a simpler, straighter, stronger and more virile way than he.

Darmstadter Zeitung-Darmstadt:—Serato played the Beethoven Concerto as it has never been heard since Joachim's most glorious times—so flawless, pure as regards technique, with such nobility of conception, with such grandeur and style conquering everything and all—this indeed is the highest praise which can be offered the southern artist.

London Daily News:—At the Bechstein Hall yesterday afternoon Signor Arrigo Serato made his first appearance in London. He is a violinist of exceptional talent and commanding musical abilities. His tone is big and pleasing in quality, especially in cantabile passages. He has also a brilliant technique; and a refreshing virility and energy.

London Daily Graphic:—The lucky chance that brought him yesterday was the début of an Italian violinist named Arrigo Serato, who, supported by Busoni, made his first appearance at Bechstein Hall. He scored an undeniable success. He has brilliant technique, and he played yesterday with so much ardor and spirit that he fairly took his audience by storm.

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ECHOES OF MUSIC ABROAD

First Woman "Prix de Rome" Winner Takes up Her Residence in the Eternal City—A "Nibelung Fund" Established in Berlin to Aid Composers Who Work in Wagner's Spirit—Richard Strauss Advocates Opera Leagues of Three Cities Each for the Smaller Communities—No Development of Creative Talent Among Women Musicians To-day, Says Landon Ronald—New Wine for An Old Operatic Bottle

THIS year's *Prix de Rome* winner, Lili Boulanger, the first woman to have achieved the honor, has arrived in the Eternal City and entered into residence at the Medici Villa. It was the young Frenchwoman's desire either to live in the city with her mother or to have her mother with her at her quarters in the Villa, but under the existing regulations it was held that neither plan was feasible.

Mme. Besnard, wife of the director of the college, however, is said to have taken steps to "feminize" the corner of the Villa that will be occupied by the nineteen-year-old prize-winner. Her room, on the fourth floor, commands a fine view of the panorama of Rome. Here it is that Mlle. Boulanger will spend her four years in Rome, composing her operas and dreaming her dreams.

* * *

TO a seventeen-year-old Russian boy is to be entrusted the part of *Joseph* in the Paris *première* and the subsequent London performances of Richard Strauss's new ballet, "The Legend of Joseph," by the Diaghilew troupe of Russian dancers. And, contrary to reports recently published to the effect that Potiphar's wife does not appear at all, there is a prominent rôle for the lady to whose machinations the ballet owes its origin.

The shifting of the scene from Egypt is said to be due to Strauss's desire to avoid the necessity of writing Oriental music, while his collaborator, Hugo von Hofmannsthal, maintained that there was no reason why any other historical period could not be adopted just as well. Director Diaghilew has been giving the London *Daily Mail* some interesting particulars concerning the novelty:

"Just imagine how picturesque Paolo Veronese, for instance, would have handled the material. He would not have bothered his head with archaeological accuracy, nor will we, either. The period and style of Veronese seem to us very suitable; so the Egyptian Madame Potiphar will appear on the stage as a *grande dame* of the sumptuous Italy of the seventeenth century—pomp and splendor everywhere.

"In the first scene one feature will be a characteristic bout between two Turkish wrestlers. A caravan, bearing all sorts of curios from the Orient, draws up in front of Potiphar's house. Nothing has any charm to engage the attention of the mistress of the house, however; she is absorbed in the little Jewish slave Joseph, who is released from a hammock of gold net before her eyes.

"Here the action sets in. After Joseph's resistance and the false accusations concerning him, which the temptress in revenge makes to her husband, there comes a scene in which preparations are made to torture Joseph with all sorts of fantastic instruments and contrivances. Joseph is rescued, however, by a golden Archangel, while Potiphar's wife strangles herself with a pearl necklace."

* * *

ON February 13, the anniversary of Richard Wagner's death, there was formally dedicated in Berlin the Nibelung Foundation in commemoration of the year in which the Bayreuth master's works have fallen into the public domain. This fund has been established for the purpose of awarding a prize in money every year to some composer of music drama who "creates and suffers" in the Wagner spirit, who, in other words, stands for a reform in the art and meets

with many obstacles in struggling for recognition. Provision may be made also to enable the prize winner to travel for the sake of broadening his experience or merely for his health, if necessary.

This Nibelung Fund not only covers Germany but it extends as well to all

to an extent that would ensure satisfactory performances of the masterpieces of operatic literature, and since bad performances of great works are worse than none at all, he proposes that neighboring communities should combine in groups of three and pool their available financial resources, which would make it possible to engage a general director of first rank at a salary of \$12,500 a year, maintain a high-class singing ensemble and orchestra and give a three months' season every year in each city. The remaining three months could be devoted to vacations and to the preparing of new productions.

Moreover, Strauss advocates the establishing of a great German National Opera House on lines proposed by Richard Wagner sixty years ago. In case the Reichstag should feel itself incapable of handling such an undertaking he suggests that a Parliament of Artists be formed to assume the responsibility for the artistic problems, and he goes so far

Notwithstanding his Italian name Spizzi is of American birth. It seems that he first went to London "with Mr. Hammerstein's enterprising shipload of talent." Originally an opera tenor, doubtless with aspirations, he has now turned his attention to a more practical side of operatic art and is throwing himself enthusiastically into tabloid opera.

* * *

VARIETY is the spice of opera life in Buenos Ayres. Rarely does the *personnel* of any one of the three companies that supply the Argentine capital with triangular opera war from May till October remain the same in more than one or two particulars for two seasons in succession.

The list of singers engaged for the Colon's 1914 season includes the names of only a few known to North American audiences. Lucrezia Bori is the only singer now connected with one of our institutions to be engaged. She and Cecilia



Busoni with Two Distinguished French Musicians

—From Musica

Ferruccio Busoni, whose new duties as director of the Bologna Lyceum do not fetter his concert activities, has been winning new successes in Paris and Berlin this Winter. The picture here reproduced was taken during one of his visits to Paris and shows him in company with Charles M. Widor, the distinguished organist and composer, and Isidor Philipp, one of the most prominent piano pedagogues in the French capital. Busoni stands between his companions, M. Widor being at his right.

Germans living in other countries. Every season concerts will be given at which the works of the competitors for the prize will be given a hearing and a vote will be taken as to their relative merits.

* * *

RICHARD STRAUSS has evolved a plan for bringing opera in adequate guise to the lesser cities and towns of Germany. Every German city with a population of over 100,000 has long had its municipally subsidized opera and orchestra, but the composer thinks something should be done to bring the smaller communities into line.

As the most practicable way of meeting the situation Leagues of Three Cities are advocated by Dr. Strauss in the *Vossische Zeitung*. Since the smaller cities also want to have their opera houses but cannot possibly finance them

as to express his willingness to be second vice-president of such a *Künstlerparlament*.

* * *

BOILED down opera has received a new impetus in London from the success of the potted version of "Cavalleria Rusticana" produced at the Coliseum. Now Arturo Spizzi is to make a further experiment at Director Stoll's instigation. This is to prepare a Wagnerian "potpourri"—the idea is almost unthinkable!—to be given in German by German singers at the same "two-a-day" houses. The ingredients of this potpourri are to be *Senta's* ballad and the Sailors' Chorus from "The Flying Dutchman"; *Elizabeth's* Greeting and the Pilgrims' Chorus from "Tannhäuser," and the Song Tournament, with the Prize Song, from "Die Meistersinger."

Gagliardi, who spent a season with the Chicago-Philadelphia organization, head the list of sopranos. The leading tenor will be Alessandro Bonci, and two of the other tenors, Rinaldo Grassi and Charles Rousseliere, have also had Metropolitan experience, while Carlo Galeffi, baritone, and the basso de Angelis have been connected with the Chicago forces.

The other members of the company, which is to sail from Genoa on April 22, are: Linda Cannetti, Elena Rakowska, Lidia Lauri, Lina Garavaglia, Erminia Sciacaluga, Irma Mion and Laura Tamborini, sopranos; Nini Frascani, Flora Perini, Giuseppina Bertazzoli, Gisella Adorni and Giuseppina Zinetti, mezzo-sopranos and contraltos; Cesare Spadoni, Giuseppe Secchi and Giordano Paltrimeri, tenors; Giuseppe De Luca, Ernesto Badidi, Cesare Formichi,

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

Romano Rasponi and Guglielmo Niola, baritones; Giuseppe Quinzi-Taperi and Luigi Manfrini, basses.

The principal conductor this year will be Tullio Serafin, of La Scala, who will have Franco Paolantonio as his first assistant.

* * *

FROM the only available report of the Monte Carlo premiere of Massenet's "Cléopâtre" it would appear that the second of the three posthumous works of the composer of "Manon" fully succeeded in pleasing its first audience at the Prince of Monaco's miniature opera house. *Le Monde Artiste's* correspondent has this to say:

"The production of 'Cléopâtre' has confirmed what was already known, namely, that Massenet, who was a great musician, was also a fortunate man. Fate favored him right up to the end of his long and glorious career, and this posthumous work, conceived in sorrow and completed when death was already hovering over him, will rank as a last success for him. It is not unworthy of its sister works, of 'Werther,' of 'Manon,' of 'Hérodiade.'"

The novelty was given under most favorable conditions, on the whole, as it was sumptuously mounted and well cast with one exception, the exception being the case of Charles Rousselière, who had an absolutely uncongenial rôle. The title part was created by Marie Kousmetzopf, the beautiful Russian, and

both she and the Paris baritone Maguenat, as *Antony*, won personal successes.

* * *

WOMEN as musicians have been discussed once more recently by London Ronald, the London conductor and composer and director of the Guildhall School of Music. Mr. Ronald, in his chat with the London *Daily Mail*, throws no new light on the subject, but that may not be his fault. He finds, as many others before him have agreed, that women, with proper opportunities, can hold their own with men as interpreters of music; that they are more earnest, hard-working and conscientious; that they take their work, if they are amateurs, much more seriously than the male dabbler; but that as creative musicians they are not in the picture. "I do not see any development of creative talent among female musicians of to-day. I do not expect to see it."

The *Musical News* makes comment: "The mere man may rest content in the feeling that woman will never oust him from the realms of higher music-making. But he must not be so self-satisfied in other branches of the art. There are many better sopranos than baritones, we are convinced, and many better 'pianistes' than pianists. As to the sphere of teaching, we have an open mind, though we incline to the opinion that the male musician is superior in the most essential but often overlooked feature of music teaching—that of getting one's pupils to learn."

It is not to be expected that the last statement will go unchallenged.

* * *

FROM the London *Spectator*: "The tragedies of unrecognized genius in the past at least indicate the need of caution. No one wishes to see a new Mozart go down to a pauper's grave, or a modern Schubert pass away without hearing his greatest masterpieces performed. But this indiscriminating tolerance of all that is new simply because it is new, while it may secure a hearing for the real thing, is the opportunity of the crank and the charlatan, and puts a premium on violence, extravagance and anarchy. The voice of genius is not always the loudest; it is often still and small, and it never was in greater danger of being submerged by the roarings of the thunder and the earthquake. Another curious illustration of the way in which the new generosity plays into the hands of impostors is to be found in the calculated insanity of some modern music."

* * *

ONCE again an attempt is to be made to arouse the interest of opera-lovers of to-day in the music of an opera that was handicapped from the outset by a puerile libretto. Weber's "Euryanthe" is to be the subject of the new experiment of putting new wine in an

old bottle. The music is to be retained in its original form, but Dr. Hans Joachim Moser's fairy poem, "The Seven Ravens," is to be set to it, entirely taking the place of the old text. The stage pictures for this "new old" opera are to be designed after Moriz von Schwind's well-known series of pictures illustrating "The Seven Ravens," in the museum in Weimar. This operatic amalgam of "Euryanthe" and "The Seven Ravens" is to be staged at the Berlin Royal Opera.

An interesting program planned by the German Stage Club for a festive evening this month at the Metropolitan Theater in Berlin includes a performance of Suppé's "Beautiful Galatea" under Richard Strauss's baton and with Hermann Jadlowker as *Pygmalion* and Hermine Bosetti in the name part, the stage management being in the hands of Max Reinhardt.

* * *

DURING a short season extending from April 12 to May 2 one of the Boston Opera's former favorites, Carmen Melis, is to sing in Bilbao. Among her associates will be Riccardo Stracciari, the baritone who spent two seasons at the Metropolitan under the Conried régime, and Carlo Albani, a tenor who was heard once or twice at the Manhattan.

Just at present Leo Slezak is in St. Petersburg for a special Lenten season of opera. The Russian tenor Sobinoff is also of the company, of which the chef d'orchestre is Francesco Spertino, who is known here.

J. L. H.

Von Reznicek Conducts Berlin Concert of His Own Works

BERLIN, March 2.—E. N. von Reznicek, one of the most talked of composers of the day, conducted a program of his own works in Philharmonie Hall last week before an audience of two thousand. The main work of the evening, "The Victor," had been introduced to the Berlin public by Theodore Spiering, the noted American conductor, whose performance of it had been received with great pleasure. Reznicek's interpretation of it was highly dramatic and he was recalled many times at the close. On the other hand, the Overture to "Donna Diana," which opened the program, proved trivial in trend and was not warmly received. The four "Songs of Prayer and Repentance" had been heard in other concerts.

O. P. J.

Return of Francis Macmillen

Francis Macmillen, who made his first appearance in New York City in three years at Carnegie Hall, Wednesday evening, March 25, was scheduled to present the following program:

1. Sonata in E Major, Haendel; 2. Symphonie Espagnole, Lalo; 3. Chaconne, Vitali (with organ accompaniment); 4. (a) Melodie, Tschalkowsky; (b) Humoreske, Tor Aulin; (c) Gavotte, Mozart-Auer; (d) Introduction and Tarentelle, Sarasate (at the organ: Frank Sealey; at the piano: Samuel Chotzinoff).

The recital will be reviewed in detail in *MUSICAL AMERICA* next week.

Song Recital for Nova Scotia Students

WOLFVILLE, N. S., March 18.—Mrs. Alice Moncrieff gave a most interesting recital and won her hearers at the Acadia Seminary, Wolfville, N. S., on March 9. Her program comprised an Aria from

"Samson and Delilah," a group of Modern Italian songs, a German group, an Old English group and a modern group. She was assisted by Carroll C. McKee, pianist, and Beatrice Langley, violinist, in Tartini's Sonata in G Minor. Mrs. Moncrieff has a pure contralto voice, of wide range, under perfect control, and shows good interpretative power. The interest in the concert was materially heightened by the admirable work of Mr. McKee, Miss Langley and the able help of Theresa Frantz, accompanist.

Famous Artists Engaged for Trenton's Festival in May

TRENTON, N. J., March 21.—Under the leadership of W. Otto Polemann, the third annual Trenton festival, which will be held on May 17, 18 and 19, indicates the growing popularity of the yearly event and these famous soloists will take part: Mme. Schumann-Heink, contralto; Mme. Louise Homer, contralto; Sophia Braslau, contralto; Alma Gluck, soprano; Evan Williams, tenor, and Clarence Whitehill, baritone. Other features of the festival will be a large chorus of German singers of Trenton under the conductorship of Julius G. Kumme, a chorus of 3,600 school children led by Catharine Zisgen, a local orchestra of fifty musicians under Albert T. Stretch, and the Metropolitan Orchestra with Richard Hageman conducting.

Vernon Archibald and Hallett Gilberté in New York Entertainment

The East Room of the Waldorf-Astoria was crowded to overflowing on the evening of March 16 with friends of Theodora Ursula Irving, who gave her annual entertainment, consisting of original monologues in dialect. Vernon Archibald, baritone, assisted her. Mr. Archibald sang two groups, the first made up of songs by Haydn, Handel and Flegler, the second by Hallett Gilberté, with the composer at the piano.

Arrigo Pedrollo's opera "Juana," the prize-winner in the last Sonzogno opera competition, has had a successful premiere in Milan.

VIOLIN

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In Four Parts

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2. Rustic Scherzo.
3. Lament.
4. Kitchen Dance.

Price Complete 95c., Postpaid.

In this suite, the thematic material of which was suggested by old tunes apparently of Yankee origin, and carried in the author's memory since boyhood, Mr. Severn has produced a work of altogether unusual scope and musical purpose. The four movements of this suite are not only thoroughly artistic in plan, clever in construction, and genuinely melodious, but they are of uncommon originality.

As a whole, the suite is a refreshing example of original American music and advanced violin players should not fail to add it to their repertoires at once. It is an important addition to violin music of this class.

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Gittelson

Berlin, Nov. 1, 1913.—"Allgemeine Musik-Zeitung"—The violinist, Frank Gittelson, concertized Saturday in Bluthner Hall with the assistance of the Bluthner Orchestra conducted by Strauss. Mr. Gittelson, whose program consisted of concertos of Bach and Brahms, and Hugo Kaun's Fantasiestück, had introduced himself most auspiciously already last year. This time he emphasized the impression that he is about to establish himself as a finished artist.

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SYRACUSE UNIVERSITY CHORUS IS MAKING MUSIC A VITAL FORCE IN COLLEGE LIFE



University Chorus of Syracuse University, Howard W. Lyman, Conductor. Soloists, Left to Right: Harry Wisehoon, Tenor; Mrs. Agnes Clark Purington, Soprano; Daisy C. Daniels, Contralto; Ralph Stilwell, Baritone. Earl D. Stout at the Organ. The Photograph Was Taken at the Second Annual Concert in Crouse College Auditorium at the Production of Gaul's "Holy City."

BUILDING up of music as a force in our educational centers is one of the functions of the University Chorus of Syracuse University, Howard W. Lyman, conductor, which is in the midst of the most successful season of its history, having recently presented Gaul's oratorio, "The Holy City," before a splendid audience. The soloists were chosen from the leading church and concert singers of

Syracuse. They represent, moreover, as does the entire chorus membership, only Syracuse University talent.

Syracuse University ranks high among America's institutions in its musical attainments. The College of Fine Arts is especially strong, with such men as Dr. George A. Parker, Dean, Dr. Adolf Frey, and Dr. William Berwald, upon its musical faculty.

There has long been a need for a well appointed choral organization, doing larger works, to supplement the routine theoretical and practical equipment of the musical students. This excellent opportunity is taken advantage of also by members of the college faculties and by students in the various departments: Mr. Lyman, a graduate and former teacher at the New England Conserva-

tory of Music, Boston, was called to the vocal faculty of the college of Fine Arts with the season of 1912-13, giving up a similar position at Ohio Wesleyan University. He has instituted the annual concerts of the chorus at Syracuse, and has greatly enlarged the scope and outlook of this organization. Mr. Lyman has chosen Mendelssohn's "St. Paul" as the next work to be performed.

THREE ARTS CLUB CONCERT

Pleasing Program for Third Event of Subscription Series

At the third of the series of four subscription concerts given at the Three Arts Club, on March 19, the soprano soloist was Marie Louise Ficker Wagner, a pupil of Sergei Klibansky. The other soloists were George Harris, Jr., tenor; Christine Schutz, contralto, and Margaret Whitaker, violinist. Miss Wagner

performed artistically the "Dich Theure Halle" from "Tannhäuser," Hugo Wolf's "Verborgenheit," Marshall Kernochan's "We Two Together" and the "Rosary of Spring" of Paul Bliss. Mr. Harris was decidedly pleasing in his two groups, which included Beethoven's "Andenken," an aria from Massenet's "Werther," and Arensky's "The Singer" in Russian. Miss Schutz's pleasing offerings were the "Amour viens aider" aria from "Samson and Dalilah," Campbell-Tipton's "Spirit Flower" and Hildach's "Der Lenz." Miss Whitaker showed much promise in her playing of the Schubert-Wilhelmj "Ave Maria" and Kreisler's "Tambourin Chinois."

Trio and Quartet Excellence Exhibited in Boston Recital

BOSTON, March 16.—A recital was recently given in Steinert Hall by the Gertrude Belcher Trio, consisting of Carolyn Belcher, violin; Charlotte White, cello, and Gertrude Belcher, pianist. The trio was assisted by Emile Ferir, viola. The program consisted of Trio in E Flat Major, Brahms; solos for piano, "From the Depths," "From a German Forest," "Of Br'er Rabbit," MacDowell; Quartet in A Minor, Vincent d'Indy. The playing of the trio and quartet was marked for its exactness and it showed the individual musicianship of the players. The pianist, Miss Belcher, a pupil of Mme. Helen Hopekirk, gave a masterly interpretation of the MacDowell music.

W. H. L.

When "Parsifal" is produced in Antwerp this month the scenery built for the ill-fated Théâtre des Champs Elysées, Paris, will be used.

CECIL FANNING IN TEXAS

Baritone Versatile in San Antonio Program—Russian Music Well Given

SAN ANTONIO, TEXAS, March 20.—Cecil Fanning sustained his reputation as an artistic singer in a concert given under the direction of Mrs. Yates Gohlson on March 10. Mr. Fanning showed his power by his effective singing of two groups of German and Russian songs with as much facility as the lighter ones in French and English. In fact, he was perfectly "at home" in any language and to vary his voice and manner so as to give a most satisfying interpretation to each. His accompanist, H. B. Turpin, showed adequate technic and his playing proved him to be in perfect sympathy with the singer.

A program of Russian music received a very creditable interpretation by the members of the Musical Club on March 13. Rachmaninoff's Prelude in C, Tschaikowsky's Melodie for violin, Sapell-wikoff's "Danse des Elfes," and the "Andante Cantabile" of Tschaikowsky, were among the numbers played. Those who took part were Margaret Morrow, Mildred Wiseman, Edith Madison, Mrs. N. Love, Mrs. O. F. Bordelon, Emmett Roundtreem, and a string ensemble composed of the Misses Grimm, Wiseman, Messrs. Tupilan, Gundelach and Zipp, violins; Messrs. Zimmerman and Goldstein, cellos, and Maestro D'Acugna, viola.

Among those who participated in the twelfth recital presented by the Morning Musicals, of Syracuse, N. Y., were Dr. Adolf Frey, who played "Barcarolle," op. 60, Chopin, and "Rhapsodie," No. 9,

Liszt; Mrs. Reginald Bulley, who played Scherzo in B Minor, Chopin, and "Alceste," Gluck, Saint-Saëns; Stella Kraus, who sang an aria from "Der Freischütz," and Mr. Thomas Dignum, "Endymion," Liza Lehmann.

Four Æolian Recitals in School Draw 3,200 Hearers

Gerard Chatfield, who presides at the pianola recitals given by the Æolian Company, played on three recent occasions to huge audiences. On March 9 a German program was given, with William Denham Tucker, baritone, the assisting artist. This recital drew an overflow audience. On March 10 a French program was given for four successive assemblies at the Washington Irving High School, with Louise Stallings, soprano, as the assisting artist. The total attendance was about 3,200. On March 12 Mr. Chatfield gave a recital to a capacity house for the Westchester Woman's Club in Mt. Vernon, assisted by Alice E. Smith, soprano; Laura M. D. Tappen, cellist, and Robert Teedt, violinist.



HORATIO CONNELL
Baritone

Mr. Connell is to appear at the Bach B Minor Mass with the Chicago Apollo Club, on April 6th, and is to sing the rôle of "Jesus" in the Passion Music with the Boston St. Cecilia Club on April 10th.

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COVENT GARDEN'S WINTER SEASON ENDS

"Parsifal" the Concluding as It Was the Opening Opera—An Admirable Performance Well Attended—Répertoire for the Summer Season—Elena Gerhardt with Queen's Hall Orchestra

Bureau of Musical America,
36 Malden Lane, Strand, W. C.,
London, March 13, 1914.

COVENT GARDEN'S winter season of opera came to a close this week with two extra performances of "Parsifal," making in all fourteen for this opera. In addition, there were given during the season, four performances of "Joseph," four of "Tristan," five of "Die Meistersinger," and three of "Die Walküre," so that the Grand Opera Syndicate may be complimented on its achievements during the brief period of five weeks. Over and above the main task which it undertook, of introducing "Parsifal" to the English public, the syndicate has undoubtedly advanced the cause of German opera in this country.

Moreover, to the Syndicate must be conceded credit for introducing a number of splendidly equipped artists who are obviously destined to achieve fame in the operatic world, but whose activities until now, for lack of opportunity, have been confined to one country and in some cases to one portion of a country. It is perhaps unnecessary to add that most, if not all of these artists, who have even a spark of ambition for

world renown, are fired by the prospect of an American appearance and regard this Covent Garden début as an admirable stepping stone to that goal.

In the case of two brilliant young conductors, Artur Bodanzky and Albert Coates, who have borne the brunt of the work, the season has been especially important, for it has brought them both a bounteous measure of success. Mr. Coates, who, despite his foreign training, stolidly maintains his English origin, has been engaged for the Summer season, when he will be associated with such giants of the baton as Cleofonte Campanini, Arthur Nikisch, his teacher, Giorgio Polacco and Paul Drach.

That the interest in "Parsifal" never flagged, the consistently heavy bookings and the uniformly packed houses at all the performances afforded ample proof. The inclusion of "Parsifal" in the coming Summer program has been officially decided upon.

Répertoire of "Grand" Season

The répertoire for the grand season, which as usual is to be given under royal patronage, was announced to-day. The thirty-three operas include German, Italian and French works. Two special series of Wagner performances are promised, including the "Ring" and

"Parsifal" while "Die Meistersinger" and "Lohengrin" will also be heard.

The Italian series will include two novelties, Montemezzi's "L'Amore dei Tre Re" and Zandonai's "Francesca da Rimini," and also some very interesting revivals, among which may be noted Boito's "Mefistofele," Verdi's "Falstaff" and "Otello" and Mozart's "Nozze di Figaro." The French works will include "Pelléas," "Samson" and "Louise."

The season will last for fourteen weeks, beginning April 20 and terminating July 27.

The Final "Parsifal"

The "Parsifal" performance on the last night of the season on Tuesday provided many excellent features, chief among which were the performances of Mme. Melanie Kurt and Herr Johannes Sembach in the rôles of *Kundry* and *Parsifal*, respectively. The former's glorious voice was heard at its best in the second act. Herr Sembach's acting and singing were both of a very high order. Herr Bender's voluminous and resonant voice was used to good effect in the rôle of *Amfortas*. The character of *Gurnemanz* was undertaken by a newcomer, Richard Hottges, a very young singer from Cologne. His voice is of good quality and excellent range and had not his lack of experience obliged him to refer too often to the conductor's desk, his performance would have been admirable. An outstanding feature of the opera was the remarkably fine performance of the *Flower Maidens*. Herr Bodanzky's conducting was characterized by great breadth and freedom and implied a profound understanding and through appreciation of the wonderful score. Finally the staging and lighting were beyond reproach.

The condition of the weather on Monday last must have prevented no small number of concert-goers from hearing the attractive program given by the Queen's Hall Orchestra, under Julius Schröder. Herr Schröder may not belong to that small band of conductors who are supposed to possess the magnetic eye, but he is conscious to a degree, a terrible worker and allows no detail or variety of expression to escape him. These qualities were particularly emphasized in the second movement of the seldom heard *Sinding D Minor Symphony* which formed the great feature of the evening, and his energy was admirably calculated to bring out the power of this bold and rugged music. Beethoven's "Egmont" overture and Schubert's "Unfinished" Symphony likewise gave the conductor splendid opportunity to prove his musical gifts, which would seem to find greater inspiration in boldly outlined and majestically conceived compositions than in the more subtle and introspective kind.

Elena Gerhardt Soloist

Elena Gerhardt added to the evening's enjoyment by two groups of songs by Wagner and Strauss, which she sang with her wonted charm and impeccable taste.

This same singer was heard to still greater advantage at her recital three evenings later at Bechstein Hall, when she presented a generous program of *lieder* by Brahms, Strauss, Hugo Wolf, Tschaiakowsky and Rubinstein.

Last Saturday saw the close of the season's Chappell Ballad Concerts at Queen's Hall, and the final program was supplied by the usual long list of artists, both vocal and instrumental. The solo pianist was Tina Lerner, who played pieces by Sinding and Weber with great brilliancy.

The series of Sunday evening Ballad Concerts also closed this week, though for Sunday next an extra concert is announced, and 120 members of the leading London orchestras will take part in the program under the conductorship of Sir

Frederic Cowen, Landon Ronald, Hamish MacCunn and John Ansell. Several noted singers have promised their co-operation, and the entire proceeds of the concert will be devoted to the British Musicians' Pension Society.

A large and distinguished gathering of guests, among whom were many very prominent musicians and music patrons, assembled for the "At Home" last Sunday at the residence of Hermann Klein, the vocal teacher, of London and New York. A particularly well chosen program of music was heard, both vocal and instrumental, all the singers being pupils of Mr. Klein. Among these were Helen Blain, the Scotch contralto, who has a large number of concert engagements to fulfil in London and the provinces; Violet Essex, the young English soprano, who sang with such great success the part of *Micaela* in Hermann Klein's version of "Carmen" in the Raymond Roze season at Covent Garden; Florence Clement, a Canadian soprano; Mme. Miriam Licette, English soprano, and Laurence Brydall, baritone.

FRANCIS J. TUCKFIELD.

Boston Soprano Charms New Bedford Audience

NEW BEDFORD, MASS., March 7.—Christiana Caya, a young soprano, made a sensational success here recently, as soloist with the Cercle Gounod, a new musical organization. Miss Caya, a pupil of Mme. de Berg-Lofgren, of Boston, has been received with much enthusiasm in all her concert appearances this season, and this occasion was no exception to the rule. Her voice is a beautiful resonant soprano, which shows the result of sound and intelligent training. Her numbers included "Chant Hindou," Bemberg; "Ça fait peur aux oiseaux," Bernard; "The Spirit Flower," Campbell-Tipton; "What's in the Air To-day?" Eden, and the aria "Ah! fors è lui," from "Traviata."

New York Recital for Frederic Martin

One of the early recitals in New York next season will be that of Frederic Martin, basso. Mr. Martin has given many recitals throughout the United States, but this will be his first in New York City. Mr. Martin has again signed a contract with Foster & David. The coming season will be his fourth year with this firm.

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HENRY DANGES

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Henry Danges has just completed his season at the Boston Opera where he has won a series of triumphs in *Tosca*, *Samson*, *Thais*, *Carmen*, *Bohème*, *Tales of Hoffmann*, etc. This brilliant artist intends giving a series of concerts throughout the United States next Winter.

The following are the opinions of the Boston Press relative to operatic appearances or concerts given this Winter by this baritone.

"THAIS."

Mr. Danges appeared for the first time in America. Obviously his voice is one of good quality. It is quite as clear also that Mr. Danges is well versed in vocal style—he showed it his purpose to sustain a phrase with good management of the breath and with regard for shading.—*Boston Globe*, December 14, 1913.

Mr. Danges' tones were warm, firm and sympathetic. He sang with taste and with general intelligence.—*Boston Herald*, Dec. 14, 1913.

Mr. Danges proved to be a singer of high attainments, having a voice of beautiful tone and of fair power. As an actor Mr. Danges is peculiarly interesting. Intelligence and sincerity are there, too.—*Christian Science Monitor*, Boston, December 14, 1913.

Mr. Danges portrayed the troubled character of Athanael with a fairly strong voice and an excellent knowledge of dramatic values.—*Boston Record*, December 15, 1913.

Mr. Danges showed the poise and restraint that mark the accomplished artist. His make-up and dramatic conception of the role were admirable, and they made a good impression without any suggestion of melodramatic sensation.—*Boston Journal*, Dec. 15, 1913.

"TALES OF HOFFMANN."

Mr. Danges' acting of the four characters that represent Hoffmann's evil genius was much more vigorous. Each carried with it the spirit of some undefinable evil. The Doctor Miracle of the last act was the very incarnation of Hoffmann's uncanny genius. Mr. Danges' singing, too, was excellent throughout.—*Boston Transcript*, Jan. 1, 1914.

"SAMSON AND DELILAH."

His diction was clear and varied, taking color from the music, moment and personage; he sustained the melodic line and yet kept the free and plastic speech. His action was justly conceived, large and simple. In all that he did he was eloquent in the grave and moving fashion of French classic tragedy and French classic opera. His means were a ready and unobtrusive artistry.—*Boston Transcript*, December 16, 1913.

"FAUST."

Mr. Danges' Valentin was a portrait of such delicate sentimental appeal as only the French operatic stage furnishes. It was a portrait of the Renaud School; as untheatrical as anything could be; histrionic in feeling, yet absolutely vital and of the actual world.—*Christian Science Monitor*, Boston, January 27, 1914.

Besides Mme. Edvina (Marguerite) and Mr. Danges (Valentin), who was just as he should be, the less said about the others the better.—*Boston Transcript*, Jan. 27.

"TOSCA."

Mr. Danges was in unusually good voice, so that he sang sonorously and with excellent effect. His stage business showed his acquaintance with the traditions of the role and his knowledge of the theater. His Scarpia was one of the most effective performances that he has given this season and was warmly applauded.—*Boston Post*, January 22, 1914.

Mr. Danges sang Scarpia with convincing earnestness. He was perhaps less brutal than some who have sung the part, but there was no lack of fire in his passion.—*Boston Herald*, Jan. 22, 1914.

"ROMEO AND JULIETTE."

Mr. Danges was a better Mercutio than some of his predecessors in Boston.—*Boston Herald*, March 5, 1914.

Mr. Danges' Mercutio ranks as one of his best accomplishments in Boston. He appeared to be in good voice, and he, like Mr. Muratore, is thoroughly versed in the art of French song and the traditions of his part.—*Boston Post*, March 5, 1914.

Mr. Danges sang poetically with seductive effects and acted admirably as Mercutio.—*Christian Science Monitor*.

"LA BOHEME."

Mr. Danges has found in Marcello a role where his agreeable voice shows to advantage. His acting is admirable.—*Boston American*, January 17, 1914.

Mr. Danges sang Marcel with a good voice and acted with much naturalness.—*Boston Globe*.

Mr. Danges sang Marcel with beautiful sonority and much gaiety.—*Boston Transcript*.

"CARMEN."

The role of Escamillo was interpreted by Mr. Danges in a superb manner, it was a revelation. Mr. Danges does not content himself with singing well, but he acts with spirit and admirable animation. He is an artist who gives to Escamillo an absolutely personal impression.

Mr. Danges was a picturesque and spirited Escamillo who played his role as well as he acted.—*Boston Herald*.

Mr. Danges was an admirable Escamillo, who sang his aria in the second act superbly.—*Boston Advertiser*.

SOME BENEFITS OF THE PROPAGANDA FOR AMERICAN INDEPENDENCE IN MUSIC

By Oscar Saenger

WHAT does MUSICAL AMERICA's propaganda for American independence in music mean to the singing profession?

I foresee a fourfold benefit, affecting the American singing teacher, the American pupil, the American manager and the American public.

To the American singing teacher, emancipation from European artistic domination means artistic, professional, social and financial advancement. Convinced that he can produce a finished artist and that his work will be accepted without prejudice, the American singing teacher will have renewed faith in his own ability, new enthusiasm and unbounded ambition, that necessarily will bring him to higher and higher artistic levels. Working with greater assurance, he will wield a far greater influence over his pupils, who naturally will share in the respect of the musical world for a master of acknowledged competence. Artistic and social prestige will in turn beget social prominence and financial progress.

It should be very plain why the American singing teacher, who has confidence in his ability by reason of his accomplishments, looks forward to our entire musical enfranchisement. For in that good day he may hope for full measure of the appreciation now so grudgingly bestowed upon every musical achievement that lacks the hallmark of European approval.

Let it not be inferred that I impugn in any way the ability of European vocal teachers. I agree with those who praise them. I also admit that those who have had the advantage of proper study with them are fully competent to carry on their work here at home. If they are not, what is the use of European study? A little logic should lead us a long way toward independence.

Now for the pupil's side: When our musical emancipation brings us to full recognition of the American trained



Oscar Saenger, the Distinguished Vocal Instructor

singer we will save the pupil the expense of the trip abroad to begin with; also the inconvenience as well as the trials and temptations incident to living among strangers, far removed from home influences and family restraint. Professionally, it will mean much to the pupil to be received on his merits among his own people. Incidentally it will mean more to the pupil to look forward to an American debut, for American standards in singing are more exacting than those of Europe.

Recognition of the American trained artist will be a boon to the American musical manager in a variety of ways, but more especially it will be an incentive to him to encourage and develop native talent and give it equal opportunity with foreign artists on our great opera stages, as is now done in our concert halls.

Lastly, the public will be a gainer in artistic taste, when it learns to appreciate artists for their art and not for an imported label.

Success to the propaganda! There is no selfish motive in my wish. I have won my fight for recognition and I have my reward. I want my colleagues in the teaching profession—instrumental as well as vocal—to have their just recognition and reward. This is not chauvinistic. It is a proper spirit of independence. We have won the right to be free of European leading strings. We need to grow self-assertive in our own musical life. Without self-assertion—another name for initiative—we cannot throw off imitation and achieve the creative stage or strike the note of true nationalism in art.

Without the stimulus of public opinion we musicians—artists and teachers alike—cannot attain full self assertion. Therein lies the boon of the propaganda for "American independence in music!"

Every musician, every layman who hopes for a real musical America must wish MUSICAL AMERICA and its Editor success.

Tonkünstler Concert in Brooklyn

Artistic merit and attentive interest were well balanced at the last Tuesday evening concert of the Tonkünstler Society at Memorial Hall, Brooklyn. August Arnold, the veteran pianist of Brooklyn, played the Chromatic Fantasie and Fugue of Bach. Ruth Taylor and A. Campbell Weston played Brahms's Sonata in A Major for Violin and Piano and Eleanore Owens, soprano, and Florence Detheridge, contralto, sang several duets, among which "In the Garden," by Tschaiakowsky, to the poem of Surikow, deserves special mention. William Durieux, 'cellist, accompanied by Angela Dillar at the piano, played interesting numbers and a trio played by Lisbet Hofmann, pianist; Richard Arnold, violinist, and Mr. Durieux closed the program effectively. G. C. T.

Annie Friedberg on Western Booking Trip

Annie Friedberg, manager of musical artists, visited twelve cities between New York and the Middle West last week and

made many bookings for artists under her management, among them Carl Friedberg, the distinguished pianist and Arrigo Serato, the Italian violinist, both of whom are to make their first American concert tours next season. These two artists have been booked for appearances with important orchestras in the Middle West. In some of the cities these artists have been engaged for four concerts during the season.

Arrangements were made for return engagements for Lillian Wiesike with some of the most important musical clubs. Miss Wiesike has been successful in her American tour which has just closed and she returns to Germany to fill engagements with choral organizations. She sailed Saturday on the *Prinz Friedrich Wilhelm*.

Edith Thompson's Chicago Recitals

BOSTON, March 21.—Edith Thompson, pianist, has returned to her home here from Chicago, where she gave a series of private recitals for society people. Miss Thompson has become a favorite with Chicago music lovers since her

début with the Chicago Symphony Orchestra earlier in the season.

W. H. L.

Georgette Leblanc-Maeterlinck, who seems to have given up the lyric stage, is now touring Italy in her husband's poetic dramas.



—Photo by Charlotte Fairchild.

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NAMARA-TOYE IN JOINT RECITAL WITH DADMUN

Remarkable Progress Since Her New
York Début Revealed by Soprano
—Baritone in Good Form

A joint recital was given in Æolian Hall, New York, on Thursday afternoon of last week by Namara-Toye, soprano, and Royal Dadmun, baritone. The former had not been heard here previously this season. It will be recalled that on the occasion of her local début, two seasons ago, she showed herself the possessor of some excellent qualities, though her manner of singing was far from perfect, her interpretations wanted finish and affectations of bearing were disconcerting.

In consequence, it was a pleasure to note last week that the young singer has taken herself in hand in the interim. She has eliminated her displeasing mannerisms and apparently has come to envisage her art from a more serious standpoint. She was heard in some Italian and French eighteenth-century numbers by Pergolesi, Martini and Weckerlin, and modern songs by Debussy, Messager, Decreus, Schindler, Carpenter, Ganz, Dagmar, Rubner and others. She sang them intelligently and with considerable charm—especially the older group. The voice itself is light and charming in quality. It is more efficiently emitted than formerly, though the production of many upper tones is still susceptible of improvement. Mme. Namara-Toye gave sentimental expression to the emotion of Debussy's "Extase."

Mr. Dadmun offered numbers by Handel, Purcell, Quilter, Schumann, Strauss, Grieg, Paladilhe, Moussorgsky, Sinding and Hermann. He, too, disclosed a voice of admirable richness of quality, well handled and susceptible of emotional shading, and he has a well-developed sense of interpretation and musical understanding and intelligence to direct it. He was much and deservedly applauded.

Kurt Schindler played the soprano's accompaniments and Edward Rechlin those of Mr. Dadmun. H. F. P.

Supplying Wind for Wind Instruments

After an orchestral rehearsal at the Metropolitan Opera House on March 20, a demonstration was given of a new device which by means of a bellows attachment enables players of wind instruments to sustain a tone indefinitely. It was invented by Bernard Samuels, a flautist, of Stettin, Germany, who gave the demonstration. The device is operated by the performer's foot and a tube attached to the instrument enters the player's mouth.

vice which by means of a bellows attachment enables players of wind instruments to sustain a tone indefinitely. It was invented by Bernard Samuels, a flautist, of Stettin, Germany, who gave the demonstration. The device is operated by the performer's foot and a tube attached to the instrument enters the player's mouth.

Theslof, New Century Baritone, Was Born Above Arctic Circle

Milton and Sargent Aborn have added another baritone to the Century Opera Company forces in Jean Theslof. Mr. Theslof, who is a Finn, was born thirty-five miles above the Arctic Circle in Lapland, while his father was in that region making a governmental investigation of gold discoveries. He began his studies at Bayreuth in 1908, and later continued them under Lombardi in Florence. Theslof's first appearance was in his home town, Helsingfors, Finland, at the National Opera in 1909. For the next three years he sang in grand opera repertoire throughout Finland and Russia and came to Boston six months ago. His first appearance with the Century Opera Company will be in "Natoma" in the rôle of Alverado. He will also sing *Petronius* in "Quo Vadis."

Blanche E. Hine, Ziegler Pupil, in New York Musicales

A private musicale was given on March 14 at the home of Mrs. J. De Rome, New York, to introduce the contralto, Blanche E. Hine, a pupil of Anna E. Ziegler. Miss Hine proved to be an artist of much promise, possessing a voice of pure quality and great depth. She made her best impression in Hugo Wolf's "Verborgeneheit" and Brahms's "Immer Leiser Wird Mein Schlummer." She was ably assisted by Emma Nagel, soprano; Isa Macguire, contralto, and Linnie Lucille Love, soprano.

Would Not Be Without It

To the Editor of MUSICAL AMERICA:
In enclosing renewal of my subscription to MUSICAL AMERICA, I wish to say that there are ever so many nice things I would like to say about it; but to put them all in as few words as possible: I would not be without it.

Sincerely,

(Miss) HILDA F. ANTHONY.
La Grande, Ore.

HAMMERSTEIN WINS SUIT AGAINST CONSTANTINO

Distinguished Tenor Ordered to Pay
\$30,000 to Impresario for Breach
of Contract

A verdict in favor of Oscar Hammerstein for \$25,000 and an additional \$5,000 as penalty or damages, was ordered in the Supreme Court of New York, on March 20, in the impresario's suit for breach of contract against Florencio Constantino, the tenor. Notice of appeal was filed in behalf of Mr. Constantino.

Mr. Constantino was engaged by Mr. Hammerstein for 1908-1909 and 1909-1910 under an agreement said to have provided for a forfeiture of \$25,000 should one or the other of the parties concerned fail to abide by the terms of the contract.

It is explained that the tenor did not

return to Mr. Hammerstein's employ in 1909-1910. Mr. Constantino in his defense testified that Mr. Hammerstein had not given him the amount of publicity called for in the contract and that his name on the bill posters did not always head all the others, as also provided for in the contract. The tenor also testified that he had been treated with unnecessary rudeness by Mr. Hammerstein, and, in Paris, when he went to see Hammerstein, at the end of the 1909 season, was ordered out of the office, although he had come to talk over the arrangements for the second season.

The contract in question fixed Mr. Constantino's salary at \$500 a night for the first season and \$600 a night for the second, with ten appearances a month guaranteed during a period of twenty weeks.

Frances Alda, of the Metropolitan Opera, was the soloist at a musicale given, March 19, by Mrs. William Salomon at her home in Fifth avenue, New York.

"A NEW PLANET HAS SWUM INTO OUR KEN IN THE OPERATIC FIRMAMENT"



MURATORE

(As Des Grieux in Massenet's Manon)

PHILADELPHIA PRESS COMMENTS:

Muratore is the Highly Attractive
Addition to the Chicago Opera
Company

Grateful to the ears of Lucien Muratore must have been the applause which followed his superbly eloquent treatment of the exquisite arias, "En Ferment Les Yeux" and "Ah fuyez" in yesterday afternoon's performance of "Manon" at the Metropolitan Opera House.

These plaudits were neither perfunctory nor good naturedly condescending. They were born of irresistible enthusiasm aroused by nearly flawless art. The singer repeated each of these melodious numbers, and there was no diminution of beauty in the demanded reinterpretation.

Nor were the two arias mere isolated incidents of superlative excellence. In pictorial effectiveness, dramatic veracity, appreciation of romantic and poetic values and in lyricism of touching charm M. Muratore's entire execution of his part was of vital artistic worth.

That M. Muratore is the highly attractive addition to the Chicago Opera Company which advanced reports acclaimed him is now conclusively attested. Clearly his Opera Comique experience has drilled him in the school of Massenet and the modern French composers.

It is not improbable that the great "Carmen" interpreters have passed away. But when the newer group of singers can handle Massenet as well as was done yesterday, his operas and those of the school which he inspired more or less remotely should be presented here.

For M. Muratore, although his honors were of transcendent value, by no means monopolized yesterday's production of "Manon." In complete sympathy with the content and purpose of this touchingly human music drama, in vocal loveliness and in keen dramatic significance this performance must be ranked as a masterpiece. "Manon" has never been so ably presented here. —Philadelphia North American, Feb. 8, 1914.

A New Planet Has Swum Into Our
Ken in the Operatic Firmament
Since the dramatic and forceful figure that

Lucien Muratore made of Don José, the other evening in his début, his reappearance in a major rôle had been anticipated in the consciousness that a new planet has swum into our ken in the operatic firmament. Yesterday he offered further magnificent proof of the rich plenitude of his vocal powers in an impersonation which takes rank among the very finest that have been witnessed by the present generation of opera goers. The affecting farewell to "Manon" at the close of the second act was so superbly delivered that the hearers would not be appeased till they had heard it again, and a similar triumph followed close upon the first, for at the beginning of the third act, the touching invocation of Manon's "douce image" was uttered with such a transport of commingled tenderness and anguish that again the singer took the house by storm, and the repetition of the air had to be conceded. —Philadelphia Public Ledger, Feb. 8.

He was Obligated to Repeat the Admired Arias

"Manon" has but lately come into the repertoire of the Philadelphia-Chicago Company, and to Cleofonte Campanini must go due praise for staging the Massenet opera, when, in the organization, two such splendid artists as Muratore and Miss Garden were to be found. It is to works of this sort, requiring a refinement of art and a poetic conception of the leading rôle that Muratore is unquestionably superbly suited. His is an art that sinks the personality of the player in the rôle and that, by very simplicity, is profoundly impressive. With delicate shadings of a voice beautiful in every tone, he gave the Massenet music at times a ringing clarity that was soul-stirring. Twice during the performance he was so vigorously applauded that he was obliged to repeat the admired arias, and thus he was heard, to the intense satisfaction of everyone, in the lovely "As in a Dream" and in the poetic "Leave Me, Fair Vision." It was lyric singing at its best. —Philadelphia Record, Feb. 8.

ARTHUR PHILIPS BARITONE AND RUTH DEAN SOPRANO IN JOINT OPERATIC RECITALS IN COSTUME

OPERAS REPRESENTING EVERY
SCHOOL ARE IN REPERTOIRE, BUT
ESPECIAL ATTENTION HAS BEEN
GIVEN TO WORKS OF MODERN
COMPOSERS.

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HELEN STANLEY STRONG ADDITION TO CENTURY

American Soprano Gives Performance of Vivid Dramatic Power in "Guest" Début in "Tiefland"

One of the most important "guest" artists heard at the Century Opera House made a first appearance at the third performance of "Tiefland," on Wednesday evening, March 18, in the person of Helen Stanley, who made her New York début



Helen Stanley, Gifted American Soprano, "Guest" Artist at Century Opera

a season ago in "Kuhreigen," with the Chicago Opera Company. Miss Stanley's strong performance of *Marta* gave a stimulus to the fine cast, which was otherwise the same as that of the opening night, with dramatic triumphs for Messrs. Bergman and Kreidler. The soprano was a handsome Spanish girl on whom *Sebastiano* might well have cast amorous eyes. In her effective singing of the rôle she colored each line with dramatic expressiveness, and she was particularly happy in indicating the different emotions with fleeting facial expression, rather than by employing undue gesturing. This was exemplified strikingly in the look of dawning horror that she cast as *Sebastiano* as he was demanding that she agree to keep up the same relation with him although married to *Pedro*. Miss Stanley's success with the audience was decisive, and the other artists graciously insisted upon her taking a curtain call alone at the close of the second act.

At the Wednesday matinée the alternate cast was not so successful as the other group of singers in putting the dramatic "punch" in the d'Albert opera. Perhaps the best results were attained by Thomas Chalmers, whose *Sebastiano* was vividly sinister, and whose impassioned singing of his love for *Marta* carried a genuine thrill. Enrica Clay had her second rôle with the company as *Marta*, Walter Wheatley sang *Pedro*'s lines with fervor and Lena Mason was an attractive *Nuri*.

K. S. C.



GEORGE WARREN REARDON

Concert BARITONE Oratorio Recital

"Mr. Reardon gave the audience great pleasure by his singing of 'It Is Enough' (Elijah). He was a stranger to most of those present, but it is safe to say that he will be wanted here again."—*Northampton Herald*.

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SIEGFRIED WAGNER'S HUMOR

Dresden Finds It Best Quality in His Music—American Pianist Heard

DRESDEN, March 3.—The musical world here took great interest in the "Music Friends" concert, the chief attractions of which were Siegfried Wagner as conductor of the Blüthner Orchestra and his performance of some of his own compositions. It is well known that the son of Richard lacks temperament and the need of dwelling upon that fact is not imperative. As a composer he is at his best in compositions calling for harmless wit. The best selection on his program, accordingly, was the musical illustration to Grimm's fairy tale, "Vam Dicken, Fetten Pfannkuchen" ("The Story of the Fat Pancake"), which displays a real sense of humor and fun. The other selections from "Herzog Wildfang," "Heidenkönig," his overture to "Sonnenflammen," etc., are more or less insignificant.

Wesley Weyman, an American pianist, in his recital here, played MacDowell's "Tragic" Sonata, and gave full value to its strikingly beautiful contents. It was recognized by all the newspaper critics to be a notable work, which should be oftener heard here. Mr. Weyman still has something to learn technically, but on the whole gave great satisfaction.

In the Petrenz Ensemble at the Central Theater, in the performance of "The Czar and the Carpenter," a young American basso, Oswald A. Olsen, distinguished himself. Mr. Olsen is continuing his studies with the Dresden teacher of singing, Professor Armbruster.

Severin Eisenberger gave a Beethoven evening which disclosed his interpretative prowess strikingly.

At the Court Opera, Liesel von Schuch has just made her second appearance as *Rosina* in "The Barber," her father leading the performance as only he can.

"Parsifal" will be brought out on March 24. There will be two *Kundrys*, Mme. Forti and Eva von des Oster.

D'Albert's "Abreise" has been revived with Minnie Nast in the prima donna rôle. She sang and acted to perfection.

Elena Gerhardt and Arthur Nikisch appeared in joint recital with immense success. Ludwig Wüllner was another recent recitalist who awakened the greatest enthusiasm.

A. I.

AKRON CHORAL CONCERT

Albert Rees Davis of Cleveland Conducts and Schumann-Heink Assists

CLEVELAND, March 14.—After three or four years of unsuccessful effort, the Tuesday Musical Club of Akron finally persuaded Albert Rees Davis, of Cleveland, to direct its chorus, and last Friday's concert proved beyond a doubt that it was well worth while to secure him. Mr. Davis is one of Cleveland's prominent business men, whose remarkable talent as a choir director has been shown by his work with the Cleveland Singers' Club, a male organization beyond all competition in this part of the country. Mme. Schumann-Heink was the Akron soloist, which meant a crowded house, and there was a wondrous display of her consummate art in a wide range of songs and arias.

Great interest centered in the singing of the chorus of 250 voices that had rehearsed two and three hours on a stretch during each of the weekly visits made by Mr. Davis. One seldom hears such shading of tone, such enunciation, such crispness of phrase, as Mr. Davis has secured from this fresh-voiced chorus. "Sea-Drift," an extremely difficult setting by Coleridge-Taylor to Aldrich's poem, and "The Marksman," from Elgar's dramatic suite, "The Bavarian Highlands," were sung with remarkable precision. Among lighter numbers, Granville Bantock's "On Himalay" was made a thing of rare beauty.

Nathan Fryer and Alice Shaw were the two artists at the week's fortnightly concert of Cleveland. The former is a pianist of fine technique and marked intellectuality. Mrs. Shaw has a mezzo-soprano voice, rich in tone and highly cultivated.

ALICE BRADLEY.

'Cello Concerto Feature of Notable Danbury Program

DANBURY, CONN., March 20.—Thursday afternoon, March 19, was "President's Day" of the Afternoon Musical Society of this city at the First Church House. An unusually interesting program was presented by Mrs. John C. Downs, the artists being William H. Schmidt, cellist, of Philadelphia, and Charles Gilbert Spross, pianist, of New York, assisted by Agnes Lane, soprano, with Kathrine Lane, accompanist. In the Saint-Saëns A Minor Concerto Mr.

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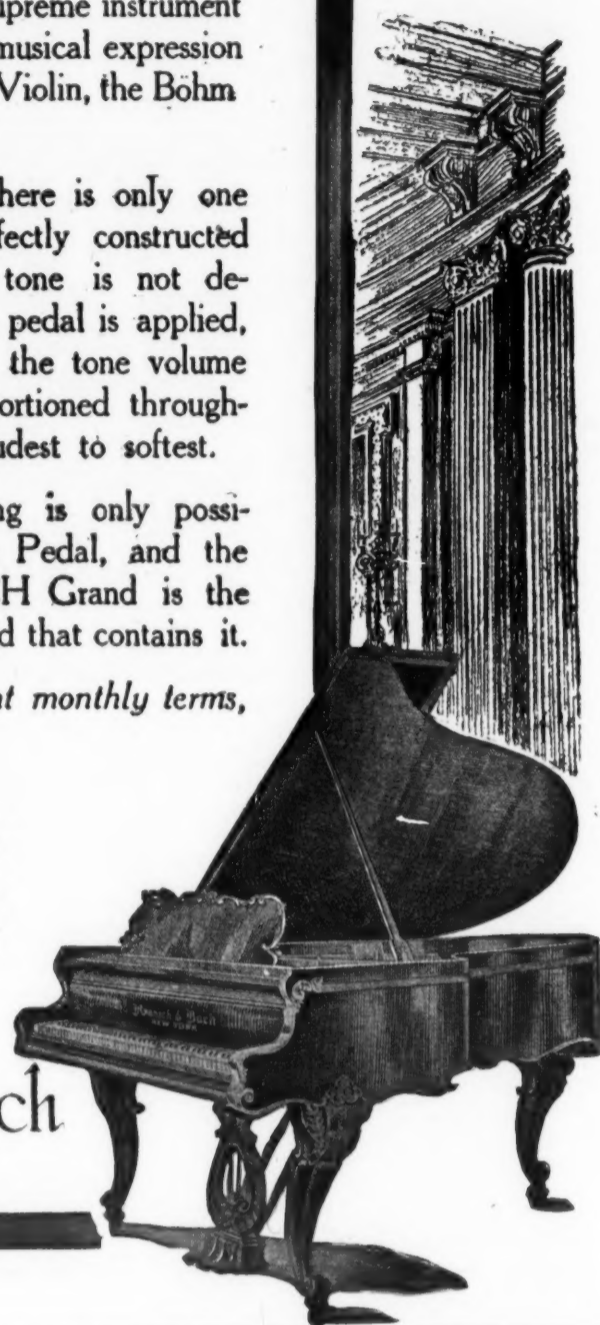
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Kranich & Bach
New York



Schmidt won a notable success, and he also played in finished manner Cui's Cantabile, Casella's "Chanson Napolitaine," a Chopin Nocturne, Saint-Saëns's "The Swan" and Davidoff's brilliant "At the Fountain." Mr. Spross presided for him at the piano in an altogether splendid manner. Miss Lane's offerings were arias from Verdi's "Traviata" and Wolf-Ferrari's "Jewels of the Madonna," the "Jocelyn" Berceuse and Liszt's "If I Were King," in all of which she made a favorable impression.

JUVENILE MUSICIANS HEARD

Assembly Salon Concert Reveals Gifts Creative and Interpretative

Interesting, both from the standpoint of program and interpretation, was the juvenile concert given by the Assembly Salon at the Hotel Plaza, on Thursday afternoon, March 19. The soloists were Margaret Fownes Hamilton, the eleven-year-old composer-pianist; Harold Micklin, violinist; Hyman Eisenberg, 'cellist; Mabel Vollman, soprano, and Harold Fowler, tenor.

Miss Hamilton displayed precocious talent. The compositions that she played contain the germs of some fine ideas and more than once a tendency towards modern and subtle harmony was in evidence. Her own Sonata in C Sharp Minor was heartily applauded and was beautifully played. Master Micklin, who is but thirteen years of age, played some difficult

violin music and did it ample justice. Such favorites as Kreisler's "Liebesleid" and "Liebesfreud" were received with delight. The young violinist is one of Herwegh von Ende's most talented pupils. Hyman Eisenberg, the fifteen-year-old 'cellist, played a Larghetto by Handel, Chopin's E Flat Nocturne and "Papillon," by Popper. In the last-named he displayed technique almost uncanny for a young 'cellist, and his tone at all times was large and warm.

Mabel Vollman delighted her auditors with Thayer's "My Laddie," "In Slumberland," by Minnie Dorn, and Dell Aqua's "Villanelle." Harold Fowler disclosed a beautiful tenor in his singing of Massenet's Elegie, D'Hardelot's "Because," "Ah! Moon of My Delight," from Liza Lehmann's "Persian Garden," "Am Meer" and "Who Is Sylvia," by Schubert. The young tenor held his hearers breathless by his fine singing of the Lehmann song and was forced to add several encores.

B. R.

Katharine Goodson to Return Next Season

Katharine Goodson, the English pianist, now touring this country, will sail for Europe the middle of April. Miss Goodson will return to America next season for a four months' tour, beginning January 1, 1915. She will again be under the management of Mrs. Antonia Sawyer. Previous to her return Miss Goodson will make an extended tour of Europe.

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CAMPANINI BRINGS NEW STARS TO COAST

San Francisco Welcomes Opening
of Season—Warm Weather
Hurts Attendance

Bureau of Musical America,
376 Sutter Street, San Francisco,
March 18, 1914.

THE opening of the Chicago Opera Company's season at the Tivoli brought one serious disappointment, for Titta Ruffo was unable to sing, having contracted a severe cold on arrival from Chicago. His place in "Rigoletto" was taken by Polese, with Florence Macbeth, Margaret Keyes and Henri Scott as the other principals.

"Aida," superbly presented last night, had its special interest in the introduction of Julia Claussen, who instantly won a secure place in local favor. Carolina White, in the title rôle, added to the popularity which she acquired here last season. Bassi was the *Radames*, and the cast further included Polese, Huberdeau and Allen Hinckley, with California's Mabel Riegelman as the *Priestess*.

Mary Garden brought genuine thrill into the week's proceedings when this evening she appeared in Charpentier's "Louise." The society glitter of the opening night was surpassed, and the musical upper sections of the house plainly welcomed a change from the Verdi melodies that have been sung incessantly through a long succession of seasons that not even the burning of the city interrupted.

This afternoon's performance of "La Bohème" attracted a comparatively small attendance, a circumstance for which the unseasonably hot weather seems responsible. Whether cooler weather will bring better attendance remains to be seen, but thus far the opera patronage has fallen short of the corresponding records for last year, and there seems to be probability of sold-out houses for only the Mary Garden and

Titta Ruffo appearances and next Sunday's "Parsifal" production.

Cleofonte Campanini is conducting nearly all the operas and affording delight with his orchestral work and his excellent command of the chorus.

Gerardy played his farewell at the Columbia Theater last Sunday afternoon. All the homage that San Francisco could give was his. Here the name of Gerardy stands for the best of all that the 'cello offers on the concert stage, if not for the best of which the 'cello is capable. Gabriel Ysaye, the violinist, played somewhat better than at the previous recital, but scarcely well enough to justify his appearance as a virtuoso.

Last Friday afternoon Gerardy was soloist at the tenth and concluding concert of the San Francisco Symphony Orchestra. He was heard in the Lalo Concerto and the Boellmann Variations. Conductor Henry Hadley and the soloist were in perfect understanding, and the two compositions were delightfully interpreted. The opening number at the concert was Tchaikovsky's Fifth Symphony, and in the reading of it Mr. Hadley added much to the favor with which his interpretations of the modern composers have been invariably received. This concert brought to an auspicious close the third season of the orchestra. The fourth season will open in October, with Mr. Hadley as conductor and the personnel of the orchestra practically unchanged.

A piano recital of much interest was given this evening at the Hugo Mansfeldt studio when Mr. Mansfeldt, a pupil of Liszt, presented Lorraine Ewing to a highly enthusiastic audience.

Margaret Kemble gave one of her interpretatively helpful opera lectures, on "Julien," last Tuesday afternoon at the home of Mrs. Rudolph Spreckels.

THOMAS NUNAN.

Mme. Pavlowa's Injury Not Serious

ST. LOUIS, March 18.—X-ray photographs of the right foot of Anna Pavlowa, which was injured while she was dancing at the Odeon in this city, show that while a bone in the little toe was dislocated it was not broken and she will probably be able to resume her engagements in a week or ten days.

MILWAUKEE LOYAL TO OWN ORCHESTRA

Statistics Show 29,857 Persons
Attended Sixteen Concerts
During Season

MILWAUKEE, March 20.—The Auditorium Symphony Orchestra, Herman A. Zeitz, conductor, closed its first season of Sunday afternoon symphony concerts at the Auditorium on Sunday. It was a splendid concert that concluded the series of sixteen. Assisting in the presentation of the program were Marie Schrup, violinist; the St. Boniface Boys' Choir and Magdalena Pfeiffer, soprano. Great ensemble improvement was shown in this last program when compared with the opening of the season.

Milwaukee's first season of symphony concerts was officially closed with Sunday's concert and a total attendance registration of 29,857 paid admissions for the sixteen concerts. One more concert will be given, however, that will be in the form of a testimonial to Director Herman A. Zeitz and the Auditorium Symphony Orchestra. It is scheduled for the afternoon of March 29. Still greater success is to be expected next season, in that the numerical strength of the orchestra will be increased and the finances of the organization placed on a more substantial basis. Like most artistic endeavors that build on merit and not on reputation, the season came to a close with a comparatively small deficit, the total not exceeding \$2,500. Through the generosity of a few real music lovers and the action of the Common Council in appropriating a sum to provide for such an emergency, this deficit in the treasury has already been wiped out.

According to figures issued the average cost of each concert was \$395 and the average in the excess of disbursements for each was \$155, making a total deficit of \$2,480. The third concert showed the greatest number of paid admissions, 2,635 persons paying for tickets to enjoy the program. The concert on Sunday, the sixteenth, because of the higher admission fee charged, fell only \$3 behind that of the concert showing the largest patronage. The paid admissions were 2,251. The smallest registration was at the thirteenth concert, when only 1,234 persons passed money through the box office window.

At the West Side Turn Hall Theodore Kelbe's Symphony Orchestra was assisted by Olive Meyer, soprano, with Elsie Eichrodt as accompanist. The Germania Mannerchor also contributed several male choruses.

M. N. S.

PRESIDENTS' DAY DRAWS RUBINSTEIN CLUB THROG

Women Composers and Popular Artists
Supply Features of Gala Program
in Waldorf Ballroom

Presidents' Day of the Rubinstein Club drew such a throng to the Waldorf-Astoria on March 21 that the ballroom of the hotel was called into requisition. An impressive feature of the afternoon was the procession of presidents of some hundred New York's women's clubs, introduced by Mrs. W. R. Chapman, the Rubinstein president. Musical importance was given to the event by the presence of two favorite women composers, Harriet Ware and Kate Vannah, as performers of their own works, along with some popular artists, Florence Hinkle, Lilla Ormond Dennis, Umberto Sorrentino and Millo Picco, and a capable trio of accompanists, Bidkar Leete, Maurice La Farge and Charles A. Baker.

For the Rubinstein auditors there was an unusual treat in the hearing of three Harriet Ware Songs—"Spring Song," "Oblation" and "Boat Song"—sung by the composer to her own accompaniment. Particular applause was called forth by the favorite "Boat Song." Additional interest was lent to Miss Vannah's songs by the fact that they were sung by Lilla Ormond Dennis, in one of the few public concert appearances made by the popular contralto since her marriage. The Vannah songs were "My Bairnie," "Eily" and "Good-bye, Sweet Day," and

the first notes of the latter were greeted by a wave of applause. Mrs. Dennis's voice and personality charmed the hearers, and at the close she joined the ranks of assisting composers by playing her accompaniment to a new song of her own, "Roses Are the Rhymes I Wreath."

Some of the most valuable moments of the program were supplied by Miss Hinkle and the artistry of the soprano shone forth in a set of *lieder* and a group in English, including "Summer Time" by Ward-Stephens and Woodman's "Song of Joy," with an added "Come to the Garden, Love," of Salter. A decided favorite with the audience was Millo Picco, the baritone, who had sung at the previous evening concert of the club. He was forced to add an extra to his tellingly sung "Eri Tu," and he appeared in a "Bohème" duet with Umberto Sorrentino. The young tenor won successes of his own in a group concluding effectively with the "Dream" from "Manon." Mr. Leete's Liszt Rhapsodie, No. 14, won solo honors for the club's accompanist.

FINE MONTCLAIR PROGRAM

Miss Klotz, Mr. Pilzer and New York
Orchestra Give Interesting Concert

MONTCLAIR, N. J., March 21.—A concert that proved an epoch in the history of Montclair music was given on the evening of March 19 in the Montclair Theater, under the management of John Stark. An orchestra of fifty musicians from the New York Philharmonic Orchestra, under the able direction of Clarence Reynolds, played Anton Dvorak's "The New World" Symphony, the effective "Arlesienne" Suite, No. 1, by Bizet, and Wagner's dramatic "Tannhäuser" Overture.

Maude Klotz, a young lyric soprano from New York, sang the aria "Depuis le Jour" from Charpentier's "Louise" and in response to a hearty encore added the "One Fine Day" aria from "Madama Butterfly," rendering both with fine vocal quality and artistic interpretation.

Maximilian Pilzer, for years concert master of the Russian Symphony Orchestra gave the audience a treat in his masterful rendition of Bruch's G Minor Concerto for the violin.

This concert was given with the endorsement of the Montclair branch of the Drama League, recently formed here, and was intended to test the local demand for music of Metropolitan standards. Despite the favorable conditions under which it took place and the high plane of artistry maintained throughout, the support was discouraging to those who believed this wealthy community would patronize worthy musical entertainment.

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SAMSON'S STORY IN AMERICAN MUSIC

A Boston Symphony Novelty in New York—Paderewski Plays Own Concerto

The audience which heard the final evening concert of the Boston Symphony Orchestra in Carnegie Hall, New York, on Thursday of last week was the largest attracted by the visiting organization this season. As usual, the house was filled from floor to ceiling, but this time there were also standees solidly packed in the space at the rear of the parquet. Paderewski was the soloist—which summarily accounts for these matters. He played his own piano concerto, but the size and enthusiasm of the crowd would have been the same had he been scheduled to play nothing more than a Mozart sonata.

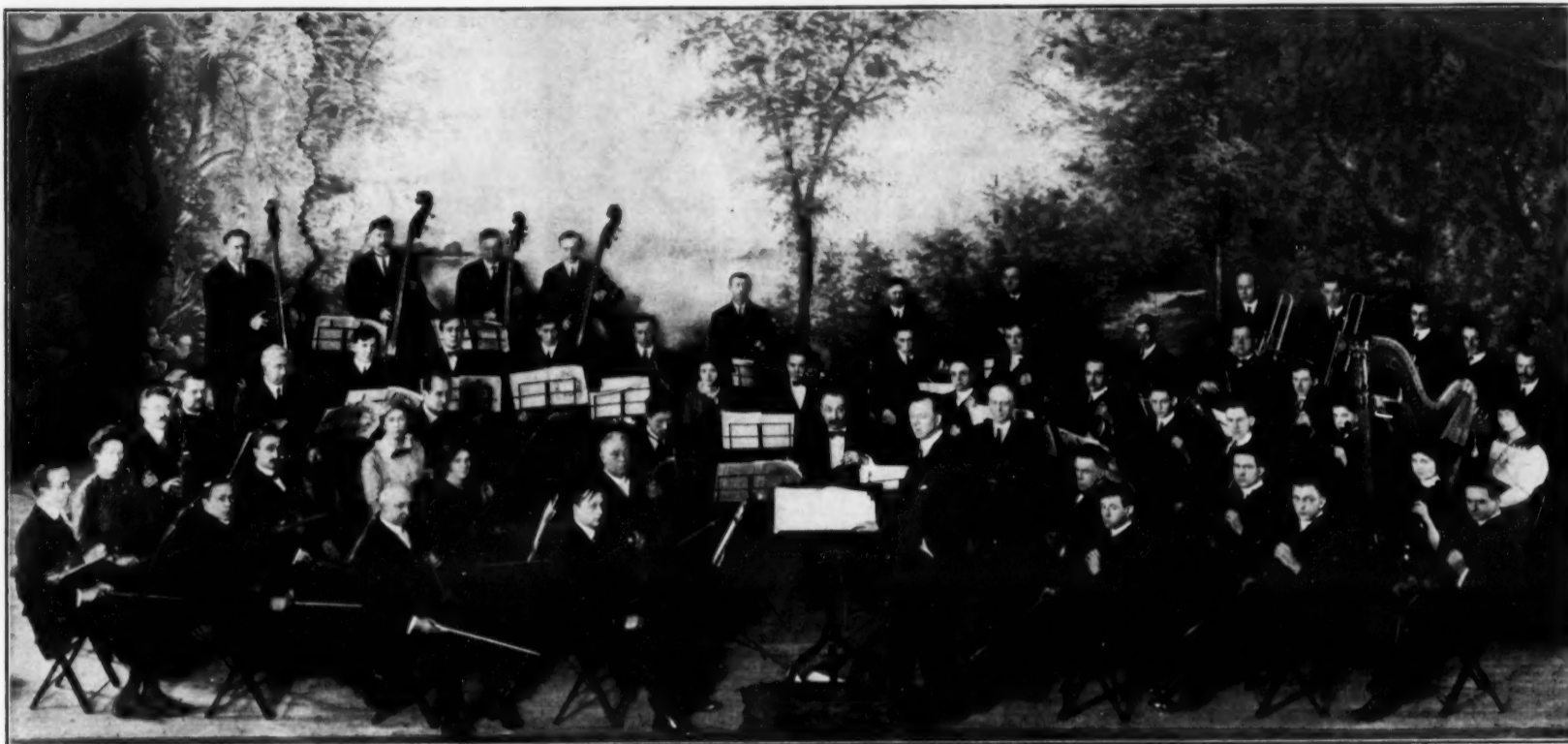
Apparently it was the purpose of those in charge to make the pianist and the concerto the climax of the evening's doings. So the Paderewski number was the last item on the program. As it proved, however, the real high-water mark of the concert was the second number on the list—Rubin Goldmark's tone poem, "Samson," the most interesting and musically notable new work that Dr. Muck has brought here in years, one which deserves numerous repetitions and which is likely to get them.

To inaugurate the evening's proceedings Chadwick's F Major Symphony (which was composed in 1893 and won the munificent prize of \$300 offered by the National Conservatory of Music when Dvorak was at its head) was led forth from its rest. So that the program was two-thirds American.

To dismiss matters of lesser import at the outset, it should be recorded that Mr. Chadwick has done so many better things than this symphony that its recrudescence at the hands of Dr. Muck seems about as mystifying as most of that conductor's novel or semi-novel exploitations. It is complacent, easy-going music of no depth, founded on ideas of no originality or distinction, well and faithfully constructed on stereotyped German models.

Paderewski's concerto was heard here some weeks ago and on that occasion was duly discussed. It was given a superb performance in that instance. That the composer himself could surpass it seemed scarcely credible to discriminating hearers. Nor did he. The monotonous and unvaried stretches of figuration which constitute the piano part afford him little opportunity for exaggerated dynamic effects, and not a little of the passage work in the first movement was played with beauty of tone. At other moments, however, a vicious attack resulted in a tone of hard, dry, metallic quality. In the matter of rhythms and tempi, Mr. Paderewski was likewise as erratic as he is prone to be these days. The more lyrical passages were sentimentalized. All told, the performance was deficient in balance and continence. After the concerto the pianist gave two encores—a Chopin Mazurka and the A Major Polonaise, in the second of which he pounded desperately and strewed false notes with profuse liberality.

ERIE SYMPHONY WINS SUCCESS IN FIRST SEASON



Symphony Orchestra of Erie, Pa., Franz Kohler, Conductor

ERIE, PA., March 20.—A prominent feature in the contemplated May festival will be the appearance of the Erie Symphony Orchestra, under the dynamic baton of Franz Kohler. The orchestra will support the Festival Chorus, under the direction of Morris G. Williams, and it will give one of the con-

cert programs assisted by soloists. The organization has been most successful in its first season, presenting three splendid programs, with another prepared for April 19.

Among the first violinists of the orchestra, as shown in the above program, is Anton Kohler, father of Conductor

Kohler. He is the second of the first pair of first violins, with Fritz Goerner, the Pittsburgh 'cellist, at his left.

The orchestral accompaniment was one of the least satisfactory that this orchestra has provided in a long time, though, truth to tell, it can be no easy task to accompany this pianist in view of his arbitrary tempi.

Mr. Goldmark's "Samson" was very warmly received and the composer was finally obliged to bow acknowledgment of the applause from the box. It is some time since an American work of more solid merits has been produced in this city. But in view of the other efforts of Mr. Goldmark that have been made known here this, his latest, was not altogether in the nature of a surprise.

"Samson" is programmatic. Its four sections (they are played in one extended movement, of course, after the approved manner of the modern tone poem) are denominated respectively "Samson," "Delilah," "Betrayal," "The Temple." Yet Mr. Goldmark has refrained from vain painting of externals (the destruction of the temple is a legitimate exception), confining himself, rather, to the pertinent and graphic denotement of the abstract qualities and emotional states implied in these various titles.

It is deeply felt, red-blooded music, a score fashioned with superb technical mastery. It has fineness of imagination, dramatic impulse, beauty and strength of invention, variety and felicity of device. The harmony is modern but not far-fetched, always in absolute conformity with the underlying poetic idea; the instrumentation massive, solid, superbly variegated and rich, the thematic matter salient and incisive. The work is stoutly built as regards form, though perhaps somewhat too extended. Much space

might be devoted to a discussion of the numerous details of beauty in this score. For the present it must suffice to mention appreciatively merely the "Betrayal" section, the mocking laughter of *Delilah* in the temple, the fall of the edifice and above all the portentous close, with its superb funereal *decrecendo*.

Dr. Muck and his men threw themselves energetically into the work, though it may be said that the intonation of the woodwind was poor. Indeed there was more than one instance of lapses from the pitch in the playing of the orchestra during the evening. H. F. P.

The Saturday Matinee

Mr. Paderewski's presence as soloist again attracted a monster audience on Saturday afternoon, March 21. Every seat in the house was filled and there was a large army of standees about the railing at the back of the hall.

The Polish pianist was in better form than at the preceding Thursday evening concert and did some of his finest playing, not in the Beethoven "Emperor" Concerto, however, but in his second encore, the G Major Mendelssohn "Song Without Words." Here his treatment of the melodic line was wondrously pure and natural and every inflection of the simple melody was paid its due regard. It can hardly be said that his playing of the Liszt transcription of the "Liebestod" was either in the Wagnerian manner or in the best Paderewski mood; it was un-rhythmic, poorly proportioned as regards climax and not beautiful from the tonal standpoint.

Dr. Muck gave a somewhat conventional reading of Tchaikowsky's Fourth Symphony. The best results were obtained in the slow movement and in the *Pizzicato Ostinato*, after which there was continued applause, which the conductor finally acknowledged by having the orchestra rise with him. There was also much virtuosity in the brilliant playing of the *finale*.

The Andante, Minuet and Rondo from Mozart's "Haffner" Serenade were well played. There would seem to be little reason for performing this comparatively unimportant music; Dr. Muck's inclusion of it in the list was doubtless due to his desire to give his concertmaster, Mr. Witek, an opportunity to shine. It cannot be said that the latter was notably successful in the obligato part which runs through the work, his intonation being poor and his treatment of the music hardly in the spirit. The execution of the rest of the orchestra in the Mozart was noteworthy.

A. W. K.

"Camosine," the new opera by Henri Février, composer of "Monna Vanna," is being well received wherever it is produced in France.

MARCELLA CRAFT

Of the Royal Opera of Munich



Again attracts attention as MADAME BUTTERFLY in Munich

Marcella Craft played *Madame Butterfly* at the Royal Opera of Munich last night. If it were possible to add new luster to her already perfect portrayal of that role her performance last night accomplished it. Never has her voice been more like the pure gold of the sunshine. Never has there been more enchantment in her acting. In truth it passed beyond the realm of acting and became the illusion of reality.

So winsome, so irresistibly captivating is she in the ecstasy of her romance that the lonely butterfly of the second act is the more touching. With such vividness does she picture the transient gleams of hope, shadowed quickly by disappointment that one lives with her through all the quivering suspense, now stirred by the pathetic dignity of her suffering, now thrilled by the staunchness of her devotion.

In the final tragedy Miss Craft's art rises supreme. Every swift-changing expression of her face, every movement of her body are eloquent of her suffering. Her speechless agony of farewell over her child is beyond description. Yet in it all she maintains the inherent reserve and restraint of the Japanese. And at the last it is the heroism, the steadfast bravery of her sacrifice quite as much as the sadness of her death that grips the heart strings and brings the tears.

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New York, March 28, 1914

ENEMIES TO PROGRESS.

While it is true that a great wave of interest in musical matters has surged over the country during the past year, owing, largely, to the propaganda made by this paper and its editor ever since the astonishing declaration was made by him in Philadelphia and Saratoga that this country spends annually on music more than all Europe put together, at the same time there are elements working against the cause of musical progress in the United States which merit serious attention.

In certain leading cities the musicians are divided into cliques, all working against one another; but, worse than this, in many cities society women have taken up the cause of music, not so much to advance it as to use it as a means for exploiting their own desire to be prominent.

The result is, that as soon as one of these cliques identifies itself with any musical interest all the other cliques either become indifferent or actively hostile. This bears heavily upon local musicians, and even upon visiting musicians and artists.

Among the enemies of progress, we regret to say, are some of the leading women local managers. They have worked for years to build up a musical clientele for the attractions that they can bring to their cities, amid varying fortunes—sometimes making money, sometimes losing it; and view with jealousy—indeed, actively oppose—any effort for the development of musical culture in their own cities, especially in the way of local orchestral or other organizations.

They appear to figure that there is just so much money to be spent for music in their cities, and that, if any part of this is devoted to sustaining local efforts, it is so much subtracted from the support of the various artists and organizations that they contract to introduce.

In some cities, notably in Pennsylvania and the Middle States, musical progress is retarded by the Blue Laws, which make it impossible to give, not alone a concert, but even an oratorio, on Sunday—the one day on which the wage earner might be inclined to listen to some good music, if given at popular prices. This is one of the reasons given why a permanent symphony orchestra has not been established in Pittsburgh.

Among other causes which militate against a just recognition of our own musicians and music teachers is the prevailing ignorance with regard to the educational institutions which we already possess. This ignorance can frankly be ascribed to the lack of enterprise on the part of these institutions, which fail to advertise, even in the musical journals, to any extent, and yet have upon the list of their teachers names of national and indeed of international renown.

The percentage, even of educated people in this country who know of the fine institutions for giving musical instruction that there are in Boston, New York, Chicago, Pittsburgh, Cincinnati and other cities, is small.

It is this ignorance which accounts for the fact that thousands of young men and young women go over to Europe to acquire a musical education, simply because they don't know how well they can be served in their own country.

Furthermore, among the elements that are hostile to the cause of music are certain critics who have, unfortunately, the command of the reading columns of leading papers. We have one critic in New York who has again and again publicly voiced his opposition to and his contempt for everything American in music. His dictum is that the American composer simply does not exist.

Then, through the country, we have others who take practically the same position. Some of them are in alliance with the local managers, of whom we have spoken, and believe it to their interest to decry everything and everybody American in music; and so they sneer at any propaganda to strengthen our confidence in ourselves because we already have reached a high degree of musical intelligence and culture through the wonderful work done for generations by the foreign musicians who have come and settled here.

Finally, there is another element working against the interests of our own musicians, which cannot be too strongly decried, and that is the tendency in some of our leading cities absolutely to ignore their local talent. A striking instance of this is presented in the present musical situation in St. Louis, where there is a capable symphony orchestra, supported by a number of public-spirited citizens.

Mr. Homer Moore, the brilliant critic of the *St. Louis Republic*, has recently taken up this subject, and handled it without gloves, for which he deserves great credit. He shows what great injury to musical interests in St. Louis is being done by the absurd position which is taken by those who manage the *St. Louis Symphony Orchestra*, never to engage any local talent, on the ridiculous ground that if they engage any they will cause local jealousy.

Mr. Moore shows how differently the people of Boston have acted. When the *Boston Symphony Orchestra* was organized in 1881, and gave its first season's concerts, under the direction of George Henschel, during the twenty-four concerts twenty-nine soloists appeared, of whom twenty-two were residents of Boston. Of these soloists one afterward became famous as Lillian Nordica.

During the second year the *Boston Symphony* gave twenty-four concerts, employing thirty-three soloists, of whom twenty-four lived in Boston.

The *Boston Symphony* was founded upon the principle "Boston for Boston"—and Boston has been faithful to that principle, with the result that Boston holds a world-wide reputation as the home of culture, not merely in music, but in literature and art.

New York is beginning to be more liberal in this respect, but the time has not yet come when we have confidence in our own people, not because they are Americans, but because they have merit.

The craze for everything foreign in music is positively ridiculous! In this we follow the idle rich, who would not have a perfume or a poodle unless it comes from Paris.

However, the new era has dawned, and while it will take some years before we have the same regard for our own that the French have for their own, the Germans for their own and the Italians for their own, it will not be many years before it will have ceased to be a shame among nations to be known as an American musician.

John C. Freund

NATIONAL OPPORTUNITY

Three lines of the *New York Evening Post* recently were devoted to telling us that "the London Philharmonic now includes a British composition in each of its programs." This is the kind of thing at which many of our critics in America are wont to turn up their noses, and they have been kept very busy in that occupation for a number of years now through the not wholly reprehensible efforts of American composers to get a sufficient hearing.

The painters fare better. In their world regular annual exhibitions are held at which the painters of a country as a community can show where they have got to. No one, not even the art critic, ever dreamed of casting aspersions upon artists for this reason, nor attempt to fasten upon them the much overworked accusation that they are putting patriotism before art.

American orchestras are gaining considerably in liberality in the matter of giving a hearing to American works, although they could safely go farther in the same direction. The efforts made by American composers from time to time, or by others in their interest, are seldom met in the right spirit by our critics. As Walt Whitman says: "All parts way for the progress of souls," and in one way or another the composers who have something to say must find a way through.

Personalities



Opera Stars' Relaxations on Tour

Cleofonte Campanini's Chicago Opera stars have been beguiling the time during their tedious transcontinental journey by moments of relaxation at the various stops of their train. The above snapshot depicts *Sancho Pancho* Dufranne admiring the intrepidity of Henri Scott riding a "Don Quichotte" burro of Mexican lineage at Big Springs, Ariz., where the train stopped for a change of engines.

Toscanini—Among the passengers on the *Imperator* leaving New York last Saturday were Mrs. Arturo Toscanini, wife of the Metropolitan Opera conductor, and their daughter.

Bispham.—Léonie Bispham, daughter of the famous baritone, David Bispham, has become a teacher of the tango, maxixe, hesitation waltz and others of the dances that are so popular.

Tetrazzini—During her travels Mme. Luisa Tetrazzini is addressed invariably by the members of her concert company as "Luisa." She takes no offense over the familiarity—in fact she appears heartily to enjoy it.

Farrar—One of New York's theatrical dailies is authority for the statement that Geraldine Farrar has been offered \$7,500 a week to sing in vaudeville on the Keith and Orpheum circuits for ten weeks after the close of the opera season. This would be the largest salary ever paid in vaudeville.

Metzger—Mme. Ottilie Metzger, the German contralto, is an accomplished housekeeper and needlewoman, and at her home in Hamburg delights in cooking dishes that are favorites of her husband, Theodore Lattermann, and their children.

Kahn.—Chairman Otto H. Kahn, of the Metropolitan Opera Board of Directors, has just purchased Botticelli's painting of Giuliano de' Medici, younger brother of Lorenzo the Magnificent, one of the most famous historical portraits in the world. Mr. Kahn already has an important collection of pictures, including Franz Hals's portrait of himself, his wife and two children, and two important works by Rembrandt.

Bos—Coenraad V. Bos, the talented pianist and accompanist of Mme. Julia Culp, the noted *lieder* singer, while a piano student in Holland was told one day that he possessed a most beautiful tenor voice. Mr. Bos a short time later went to Berlin and gave a recital which netted him \$450, and great enthusiasm from the audience. Elated, he dined his friends after the concert and eager to read the newspaper reports of the recital he and his party lingered at the table until the morning papers came out. The adverse comments of the critics convinced Mr. Bos that "as a singer he was a great accompanist."

THE PRESS AND THE PROPAGANDA

What the Leading Papers of Buffalo, Cleveland, Pittsburgh and Indianapolis Say of the Plea for the Musical Independence of the United States, Made by the Editor of "Musical America"

IN previous issues we quoted brief extracts from prominent papers all over the country, but especially from those in Atlanta, Nashville, Birmingham and the South; in Philadelphia, Baltimore, Washington, in Detroit, Columbus and Cincinnati, with regard to the propaganda which is being made by MUSICAL AMERICA and its Editor. We now print brief extracts from the leading papers of Buffalo, N. Y.; Cleveland, O.; Pittsburgh, Pa., and Indianapolis, Ind., as well as from some prominent papers in other cities.

The recognition given by the press has been, without exception, more than generous. In many of the cities no less than six to eight columns in the way of advance notices and reviews of Mr. Freund's address were published.

(From the Buffalo (N.Y.) Express of February 19, 1914)

When a man nearing his three score and ten, a man whose life is one of tremendous occupation, will leave his home and business for the sake of giving to the public a gratuitous message on topics concerning which he is an authority, that man must have in his heart the importance of the message he brings; and when the public listens to such a man with absorbed attention and receives his words with spontaneous and enthusiastic applause, it is because the earnestness of the man grips and his message carries conviction.

An illustration of all this was furnished last evening when John C. Freund, of New York, the Editor of MUSICAL AMERICA, a man who has for many years worked for the cause of American music and musicians, gave a talk in Twentieth Century Hall on the Musical Independence of the United States.

(From the Buffalo (N. Y.) Commercial, February 19, 1914)

Mr. Freund knows his subject well, and he talked with a seriousness of purpose that was convincing. His message carried conviction, and he held his audience spellbound for nearly two hours. * * *

The talk was interesting from beginning to end, and the speaker was warmly applauded.

(From the Buffalo (N. Y.) Evening News of February 19, 1914)

Mr. Freund wants Americans to appreciate more honestly the great advantages in this country, and not to go away for what can be obtained at home. Presenting the facts connected with his talk, Mr. Freund displayed a great deal of caustic humor and told some capital stories of his early life in this country, where he started the first American musical paper in 1873.

At the close of the lecture, Angelo M. Read asked for a rising vote of thanks for the lecturer, which was given.

(From the Buffalo (N. Y.) Courier of February 19, 1914)

The audience was largely representative of Buffalo's music colony, and Mr. Freund was listened to with the closest attention. He is a distinguished authority on matters musical, and it is through his having the courage of his convictions that he has started the movement throughout the country in favor of American musicians, teachers and American composers.

(From the Buffalo (N. Y.) Evening Times of February 19, 1914)

Mr. Freund spoke before a large audience at the Twentieth Century Club last night. * * * Much discussion has

been aroused by his attitude toward music study abroad. On this subject he expressed himself by stating as his opinion that there is no necessity for the student going to Europe to get his musical education, as there are better opportunities here at home.

(From the Buffalo (N. Y.) Inquirer of February 19, 1914)

John C. Freund, the Editor of MUSICAL AMERICA, and an authority on music, has aroused international interest by his talks upon musical conditions in this country, and the future of music in America. Identified for more than forty years with the musical life of this country, he draws for material for his talks from a vast store of personal experience, reminiscences and anecdotes of favorite musical artists.

(From the Buffalo (N. Y.) Courier of February 15, 1914)

Mr. Freund is an authority on this subject. For more than forty years he has been identified with the musical life of America, and his lectures, given throughout the country, are attracting world-wide attention and universal comment. He is a delightful speaker, with the ring of authority in all he says. His talk is not technical, but practical, and gives a broad survey of music conditions as they exist in America to-day, and is a sane, logical expression of truth.

(From the Buffalo (N. Y.) Sunday Morning News of January 4, 1914)

John C. Freund's address has aroused more discussion in this country than any recent publication for years. Not only musical papers have reported it at great length, but the daily press throughout the country has commented upon the remarkable statements made by Mr. Freund on the advance of musical conditions in America.

(From the Buffalo (N. Y.) Express of January 3, 1914)

One of the remarkable figures of the time in the world of musical journalism is John C. Freund, Editor of MUSICAL AMERICA. Mr. Freund has devoted forty of his sixty-six years of life to the musical uplift. The dearest of all to his heart is the future of American music and musicians. Mr. Freund, who is a most informal and fascinating speaker, gives his talks gratuitously, and even pays his own expenses, in order to speak upon this subject in which he has so vital an interest, and which, as we know, he understands, and presents with a breadth of knowledge and sincerity most convincing.

(From the Cleveland (O.) Plain Dealer of February 17, 1914)

Shall the American girl who would become proficient in music go abroad to study, or shall she pin her faith to American instructors? The question is one which has been widely discussed, but which has been given a fresh interest to Cleveland music students just now because of the fact that one of the strongest advocates of American study for American artists is scheduled to speak at the College Club on Saturday evening. * * *

The important point is that a large number of musical people, including Mr. Freund, claim that the day is at hand when America will "arrive" artistically. As Mr. Freund intimates, the time has come when we need no longer tolerate the trite jibe that we are a nation of barbarians and artistic clodhoppers.

(From the Cleveland (O.) Town Topics of February 21, 1914)

Mr. Freund's address will be given under the auspices of the College Club with the coöperation of the Fortnightly Musical Club. This joining together of

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educational bodies, interested in quite different lines, is significant, inasmuch as Mr. Freund's message is one which goes forth to all who have the welfare of young people at heart, and are seeking for them the best opportunities which the world affords. * * *

Mr. Freund has given of his time, his strength and of his money to carry this message through the country.

(From the Program of the Cleveland Symphony Orchestra)

No man in the musical world occupies a more eminent position to-day than Mr. Freund, the brilliant editor of MUSICAL AMERICA. His memory of the early days of music in this country extends back nearly two generations. His unflagging devotion to the highest development of the musical art, and the assistance he has given to it by his publications, have meant much for its uplift.

Mr. Freund is a gifted speaker, a man who moves and sways his audience. The record of his recent addresses in American cities, East and West, reads like a triumphal progress.

(From the Cleveland (O.) Plain Dealer of February 18, 1914)

Because of the unusual interest being shown in the lecture of Mr. John C. Freund before the College Club Saturday evening, it has been decided to hold the meeting in the ballroom of the Hotel Statler, instead of at the College Club, as announced.

(From the Cleveland (O.) Town Topics of February 14, 1914)

No man in the musical world occupies a more eminent position to-day than John C. Freund, the veteran editor of MUSICAL AMERICA.

(From Everywoman, Columbus, O., March 5, 1914)

An interesting event marked the latter part of the month of February in

Cleveland, namely, the visit of Mr. John C. Freund, who is carrying his message of emancipation from Europe to the musical world, which, appropriately enough, occurred on the eve of Washington's Birthday. The ballroom of the Hotel Statler was filled with enthusiastic musicians to hear MUSICAL AMERICA's Editor in his declaration of musical independence.

(From the Pittsburgh (Pa.) Sunday Post of March 8, 1914)

The Congress Club of West Pennsylvania and the Women's University Scholarship Club will present John C. Freund, of New York, Editor of MUSICAL AMERICA, at a meeting to be held at the Fort Pitt Hotel. * * *

Mr. Freund is an authoritative speaker on musical matters and has received the endorsement of musical people in Nashville, Atlanta, Baltimore, New York, Cincinnati, Cleveland, Detroit, Columbus, Washington and other leading cities.

(From the Pittsburgh (Pa.) Leader of March 8, 1914)

As a pioneer in the field of musical journalism Mr. Freund has had exceptional opportunities to observe America's musical life. Less than a year ago he startled the entire musical world when he gave out some figures at the Convention of Music Teachers in Saratoga, N. Y., showing that the United States spends more than \$600,000,000 annually for music.

(From the Pittsburgh (Pa.) Times of March 8, 1914)

Mr. Freund is a prominent speaker and a firm believer in the country's musical resources, and raises the question, why, when the United States spends more than \$600,000,000 annually for music in one form or another, should it be classed as a nation without musical possibilities. Why should it not demand a place for itself as a musical nation? He is a pioneer in the movement that expresses itself in the growing sentiment that it is no longer necessary for Americans to depend upon European assistance for the education of children in music or for preparation for professional musical careers. This movement has already been sanctioned by public meetings in

[Continued on next page]

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THE PRESS AND THE PROPAGANDA

[Continued from page 21]

Nashville, Tenn.; Atlanta, Ga.; Washington, D. C.; Baltimore, Md.; New York, Cincinnati, Cleveland and Columbus, O.; Detroit, Mich., and other cities all over the country.

(From the Pittsburgh (Pa.) Despatch of March 13, 1914)

Mr. Freund had in his audience last evening the most prominent musicians of the city. * * *

To the reproach that America has produced no great composers, the lecturer replied with the firm conviction, as we have produced the best business men, the most eminent inventors and athletes, and the only women who know how to wear their clothes, that we will, in time, produce great musicians and composers.

(From the Pittsburgh (Pa.) Chronicle Telegraph of March 13, 1914)

Pittsburgh musicians, club women and representatives of many organizations pledged their support to the Musical Independence of the United States, on which subject John C. Freund, the Editor of MUSICAL AMERICA lectured at the Fort Pitt Hotel last night, before the Congress of Women's Clubs. When Mrs. John S. Armstrong, president of the Congress, introduced the Editor to the large audience everyone arose and gave

him the Chautauqua salute. * * *

Mr. Freund was the guest of honor at a supper arranged by Mrs. Armstrong, following the lecture, at which the leading musical people and musicians of Pittsburgh were present.

(From the Pittsburgh (Pa.) Gazette-Times of March 13, 1914)

The white-haired editor whose attacks against the domination of the foreign element in the musical education of American girls has drawn forth bitter denunciation in indignation meetings in Berlin, made public answer to the charges that he had defamed American womanhood. He read several passages from a book written by the Rev. J. M. Dickie, pastor of the American Church in Berlin. The passages recited incidents, records of police courts, in which unprotected American girls in that capital had been made the victims of unscrupulous men.

(From the Pittsburgh (Pa.) Sunday Post of March 15, 1914)

Mr. Freund advocated more music in the schools, in the homes, and more music generally everywhere. A rising vote was taken in favor of this sentiment. * * *

At the close of the lecture a supper was given Mr. Freund, attended by the most prominent musicians of the city.

(From the Pittsburgh (Pa.) Sun of March 14, 1914)

There is much truth in Mr. Freund's argument. As good music is produced in this country as in any foreign land, and there would be more if it was given the same encouragement. That a large portion of the American public is not educated to classical standards in music is true. The taste is for popular music, but Pittsburgh has abundant proof annually that good music is appreciated when it is furnished at a popular price, as it is abroad.

(From the Pittsburgh (Pa.) Leader of March 15, 1914)

John C. Freund, Editor of MUSICAL AMERICA, who spoke under the auspices of the Woman's University Scholarship Club in the Congress of Women's Clubs last Thursday evening, gave a most illuminating address, showing that Americans need no longer depend on Europeans for a musical education. * * *

Mr. Freund paid a great tribute to American women, who, in his opinion, are mainly responsible for the great increase in musical education in the United States, because of the liberal support they give it, and the efforts they are putting forth to create a taste for high-class music, even among the masses.

(From the Indianapolis (Ind.) News of March 13, 1914)

Mr. Freund has been a prominent factor in music in the United States for many years. He published the first musical magazine in this country more than forty years ago. His lecture is not one of dry facts, but of hundreds of incidents and stories that he knows to be true.

(From the Indianapolis (Ind.) Star of March 14, 1914)

Mr. Freund is an ardent advocate of American music for Americans, and his lectures on this subject have excited comment on both sides of the Atlantic. He has some decided views which he sets forth in the course of his lecture, sounding a note of warning to those who anticipate studying music in foreign lands. Mr. Freund has many followers who believe he is doing a great work for American music.

(From the Indianapolis (Ind.) Evening News of February 28, 1914)

For several months Mr. Freund has been devoting his best intelligence and interest to this subject, and the leading articles in his magazine have been concerning it. Mr. Freund is a lecturer of merit on musical subjects of various kinds, and he has brought his best talent to bear on what he has to advance to-

ward obtaining just recognition in America of American musicians. He is one of the most prominent men in the musical world. In this movement he has the concerted assistance of many leading musicians of the country.

(From the Indianapolis (Ind.) Star of March 15, 1914)

The lecture was attended by an audience representative of the real musical life of Indianapolis. Following the lecture the audience gave Mr. Freund a rising vote of thanks at the suggestion of Mrs. Ida Gray Scott, who introduced the speaker.

(From the Indianapolis (Ind.) News of Sunday, March 16, 1914)

John C. Freund, the Editor of MUSICAL AMERICA, gave a lecture Saturday night at the Masonic Temple, under the auspices of the Music Department of the Women's Department Club. After the lecture the leading musicians in the audience went to the front of the auditorium to meet Mr. Freund, whom they have known by reputation ever since they took up the art.

(Umberto Sorrentino in the New York Call of March 15, 1914)

John C. Freund, the Editor of MUSICAL AMERICA, one of the best known of the musical magazines, in a public address voiced the feeling to support the best in music, when he publicly dedicated the remaining years of his life to advancing the cause of music in this country. Mr. Freund has shown himself in truth what his name implies, a "friend." This friendliness to musicians and to the cause of musical education everywhere, particularly in the land of his adoption, where he has labored earnestly for forty years to raise the standard, is eminently praiseworthy. If he had done so much for Italy they would have made him a "Chevalier" by this time.

(From the Norfolk (Va.) Pilot of February 20, 1914)

Mr. Freund's position is that American girls should not go to Europe for a musical education unless they are well protected and supplied with money, and also that it is no longer necessary for them to leave their own country to acquire a musical education, has been endorsed by leaders in musical education the country over.

(From the Tyrell (Tex.) Transcript of March 12, 1914)

John C. Freund stands for America's composer, music, singer, player, teacher, critic, also for her piano. He believes them to be not only equal to the best, but to be the best. He is opposed to the ridiculous prejudice against anything American in music, simply because it is American. He is also opposed to the equally ridiculous prejudice in favor of everything foreign, simply because it is foreign.

(From the Johnstown (Pa.) Tribune of March 7, 1914)

"Take up the work of American composers, singers and players as much as possible," said Mr. Freund. "We give too much attention to foreign artists, and that is one of the reasons why our own artists and composers get so little show."

Mr. Freund has been making a great fight for musicians and teachers in general.

(From the Bridgeport (Conn.) Farmer of March 6, 1914)

Mr. Freund's contributions to the cause of music and its advancement in America are, in a sense, patriotic. He has worked for forty years to build up a musical magazine that has protected and protects to-day everybody that makes a living through the divine art of sound.

(From the Omaha (Neb.) Bee of March 8, 1914)

John C. Freund, the Editor of MUSICAL AMERICA, has been untiring in his efforts to bring the excellent advantages offered in our country to the notice of the great general public. By speeches, arguments and writings he has succeeded in arous-

ing the people not only to the advantages offered here, but to the disadvantages often attending musical study elsewhere, the dangers and temptations to which American students are exposed abroad.

Mr. Freund is undoubtedly doing good work in his championing of native music and his declaration of the musical independence of the United States cannot help but have its effects for the benefit of what is worth while in our country.

(From The Piano Trade, Chicago, Ill., March, 1914)

We are glad to note that John C. Freund, the brilliant Editor of MUSICAL AMERICA and THE MUSIC TRADES has the courage to take issue with newspaper writers who are disloyal to this country and who do not believe that anything good can come out of this Nazareth. It is well for music in these United States that so able a man as Mr. Freund is willing to fight for the interest of music and musicians here.

(From the Chicago (Ill.) News of February 14, 1914)

One of the musical leaders of this country is John C. Freund, Editor of MUSICAL AMERICA. During the last few months Mr. Freund has given his whole time to a vigorous campaign in behalf of America's musical independence. He has made repeated proclamations to American music lovers that it is in no wise necessary for them to go abroad to seek capable teachers of good music.

Mr. Freund has delivered lectures in music centers throughout the country, advising that good teachers be found for American boys and girls at home, and that home artists and music be properly encouraged.

It is not surprising that the articles of such a creed should start dispute.

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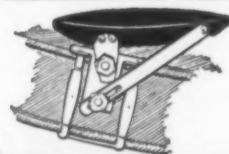
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Alma Dwinell Lucky Competitor in Securing Remarkable Subsidy

ALMA DWINELL, of New Brighton, Staten Island, who has received an award of a scholarship prize of \$5,000 given by an unidentified wealthy woman to the American girl who could pass a test provided by Ellison Van Hoose, is one of the happiest girls in the country, for she has long dreamed of a career in music. Miss Dwinell was one of nearly two hundred and fifty competitors for the scholarship, who came from all sections of the East, from as far West as Salt Lake City and South as far as New Orleans.

Mr. Van Hoose, who was named by the donor of the scholarship to make the selection and who says that he was told to seek a voice which was fresh and clear, has expressed this opinion:

"Miss Dwinell possesses one of the most remarkable lyric soprano voices I have ever heard."

Miss Dwinell is the only daughter of Mr. and Mrs. Daniel B. Dwinell. Her father is an officer in the Magistrate's Court at New Brighton. She was born in Manhattan, March 29, 1896, but has spent most of her girlhood on Staten Island.

Miss Dwinell has had no special musical training, but her talent has received some recognition. She sang in the choir in St. Michael's Protestant Episcopal Church, Amsterdam avenue and Ninety-ninth street, when only thirteen.

When she is ready for public appear-



Alma Dwinell, who Won the \$5,000 Scholarship Offered Through Ellison Van Hoose

ances a competent manager will be selected to exploit and place her before the public to the best possible advantage. It is intended to demonstrate that our American girls can receive vocal and dramatic training here by an American instructor equally as well as in Europe.

Sonata, Schumann's "Papillons" and "Tocata," Brahms's D Minor "Ballade" and B Minor "Capriccio" and in fitting climax César Franck's monumental "Prelude, Chorale and Fugue"—a program finely proportioned and stamping its arranger as a musician of a most serious and idealistic cast.

The attribute of seriousness in a musician is often confounded with pedantic rigidity and dryness. Mr. Bauer's playing is the veriest negation of such qualities. At every turn vital, poetic, virile and full-blooded, it is finely tempered and subtly adapted to the exaction of a multitude of styles. This fact was ideally exemplified in last Saturday's recital. His Mozart, his Chopin, his Schumann and his Brahms are properly differentiated in essential traits, but always inspiringly vitalized and illumined by a treatment based on profound and extensive emotional comprehension and the co-operation of magnificent qualities of intellect.

Mr. Bauer's reading of the Mozart Fantasia was memorable in its clarity of utterance and its expression of the subjective characteristics of this music. Mozart wrote no piano music that sounds a deeper note than this. More notable even was the wondrous Chopin Sonata, which has enjoyed no more finely balanced, evenly drawn or poetic interpretation in years.

Ideal Schumann player that he is Mr. Bauer gave the fanciful "Papillons" bewitchingly, disclosing every detail of their

whimsical charm. The "Tocatta" was an astonishing technical feat. The dignified and clean-cut performance of Brahms's "Ballade" was followed by an enchantingly graceful one of the "Capriccio."

But the climax of the concert came at the close. César Franck's work is a massive conception. To it the pianist brought the finest qualities of his art as concerns tone, technic, sympathetic grasp and understanding and spiritual penetration—all of these factors combined in a style of commanding mastery for the lucid exposition of its innermost contents.

An unfortunate *contretemps* occurred shortly after Mr. Bauer began this work. A telephone bell ringing persistently outside, caused him to stop playing and leave the stage for some minutes to complain of the disturbance. Upon his return he announced his purpose of recommending the composition.

At the close of the recital the audience demanded and received numerous encores.

H. F. P.

"REQUEST" PROGRAM BY STRANSKY ORCHESTRA

Grieg, Liszt, Dvorak and Thomas on Philharmonic List—Mme. Alda the Soloist—An Enthusiastic Audience

It has of late years become the custom of the New York Philharmonic Orchestra to offer just prior to the close of its season a program devoted exclusively to "requested" numbers. This year's request concert took place last Sunday afternoon before one of the largest audiences that the Philharmonic has attracted this Winter. The soloist was Mme. Alda, who sang *Micaela's* aria and a group of songs by Secchi, Wolf-Ferrari, La Forge and Koechlin.

Those who had made the divers requests showed as good judgment in this instance as in the past. True, some mischievous spirit brought it about that the concert opened with the "Mignon" Overture—which ought in all fairness to be reserved for the most popular of popular Sunday night concerts if it must be reserved for anything at all—but apart from this the orchestral offerings were all master works. Grieg's "Peer Gynt" Suite, Liszt's "Tasso" and Dvorak's "New World" Symphony followed each other in the order named—three works in the interpretation and delivery of which Mr. Stransky and his superb orchestra stand unsurpassed to-day.

In its very best form the orchestra gave a wonderfully moving and finished performance of the "Peer Gynt" music. Mr. Stransky is one of the exceptional conductors who have the faculty of infusing new life into music that persistent reiteration has somewhat staled. Nothing remains to be said at this date of his interpretation of Liszt's sublime "Tasso," which will always be associated with him. Dvorak's symphony, too, is one of his war-horses, and his emotional reading of the heavenly *Largo* and thrilling climaxing of the tumultuous last movement are unforgettable.

The audience was lavish in its enthusiasm last Sunday, and it also received Mme. Alda with cordiality. The soprano was not in her best voice. Frank La Forge played the accompaniments in the group of songs, one of which—his own "Expectancy"—was redemanded.

H. F. P.

Pianist Fabbrini Interests Collegiate Hearers in Missouri Recital

MEXICO, Mo., March 14.—Giuseppe Fabbrini, the young Minneapolis pianist, was the fourth attraction on the Hardin College artist course, his recital taking place on March 5. The pianist showed himself to much greater advantage in numbers that required a delicate touch than in heavier numbers. Scarlatti's "Pastorale and Capriccio" was given a beautiful interpretation. The Prelude in A Flat by Chopin also deserves special mention. The pianist's own "Arabesque" was well played. The applause was spontaneous throughout the evening, the pianist having to respond to two encores.

T. G.

Marguerite Melville, the American pianist of Vienna, played Chopin's F Minor Concerto at a concert of the Queen's Hall Orchestra in London under Sir Henry Wood's baton.

BROADER SCOPE FOR COLUMBUS SOCIETY

Settlement Teaching Plan Announced After Annual Meeting of Women's Music Club

COLUMBUS, O., March 19.—The annual business meeting for the election of officers, and annual reports of the Women's Music Club, took place Tuesday afternoon, when the president, Mrs. Ella May Smith, was elected to succeed herself, this being her twelfth year in office. The vice-presidents elected were Mrs. C. C. Born, Mrs. Andrew Timberman and Mrs. Harry Hatton McMahon; the secretary-treasurer, Clara Michel.

The executive board remains the same with the exception of Mrs. Edith May Miller, who succeeds Mrs. McMahon. The members of the executive board are:

Mrs. C. C. Aler, Mrs. James Taft Daniels, Mrs. Edward E. Fisher, Mrs. Margaret Parry Hast, Mrs. Thomas E. Humphreys, Mrs. N. B. Marple, Mrs. Wilbur Thoburn Mills, Mrs. Edith May Miller, Mrs. Amor W. Sharp.

New plans for 1914-1915 and several new departments were discussed. For the benefit of the numerous clubs who write to the president of this club for information this organization plan is announced:

DEPARTMENTS

Altruistic—Mrs. Elizabeth Thompson Aler, Chairman.
Reciprocity—Mrs. C. C. Born, Chairman.
National Federation Music Clubs—Mrs. James Taft Daniels, Chairman.
Music Club Choir—Mrs. T. E. Humphreys, Chairman.
Active Membership—Mrs. Andrew Timberman, Chairman.
Club Extension—Mrs. Harry H. McMahon, Chairman.
Free Organ Recitals—Mrs. Wilbur Thoburn Mills, Chairman.
Music Club Settlement—Mrs. N. B. Marple, Chairman.
Prospectus and Calendar—Mrs. Andrew Timberman, Chairman.
Matinee Programs—Mrs. Amos W. Sharp, Chairman.
Entertainment—Mrs. Edward E. Fisher, Chairman.
Decoration—Mrs. Edith May Miller, Chairman.

As historian Mrs. Cassius Clay Corner was appointed. She will preserve all the club programs of matinees, artist concerts, free organ recitals, club extension lectures, chorus concerts and newspaper criticisms, placing all data eventually in the Music Club alcove in the Columbus Public Library.

The Music Club Settlement promises to be a boon to talented pupils without means to secure competent instruction. Piano, violin, singing, history and theory lessons will be given for a small sum at the Settlement House, so that no gifted boy or girl need go without lessons of superior quality.

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Seventh and Eighth Symphonies, Cantata and "Wellington's Victory" in Concert that Composer Conducted in 1814—Anniversary Performance under Conductor Löwe a Unique Event—Nedbal Conducts Three Ninth Symphonies—Four "Child Prodigies" on a Single Program—A Formidable Array of Piano Recitalists

VIENNA, March 7.—A unique musical treat was that which the Concertverein arranged to take place on the anniversary of a Beethoven concert given just one hundred years before, on February 27, 1814, the program being a faithful repetition of the one Beethoven himself conducted. It ran:

Seventh Symphony, A Major; "Tremate empi tremati," for soprano, tenor and bass; Eighth Symphony, F Major; "Wellington's Victory," or the "Battle of Vittoria."

The last named symphonic composition is a realistic description of a battle. At the outside on right and left of the platform are stationed the opposing forces, represented by the drums and the wind instruments, of the English and French armies, the former sounding the "Rule Britannia," the latter "Marlborough s'en va-t-en guerre," as they plunge into the combat with thunder of cannon and volley of musketry. The second part contains the victorious strains of "God Save the King."

Composed in the historical year 1813, the work was first produced in the hall of the Vienna University in December of the same year for the benefit of the Austrian and Bavarian soldiers wounded in the Battle of Hanau. In the following year of 1814, Beethoven decided, being in great financial straits, to repeat the production for his own benefit, and on this occasion presented, besides his newly composed Cantata, "Tremate empi tremati," the A Major Symphony, and for a first time the Symphony in F Major, which, strange to say, made no particular impression at the time. Beethoven conducted the concert himself, with the apologetic remark, "because the music is of my composing."

The recent repetition scored a complete success with the orchestra of the Concertverein under the direction of Ferdinand Löwe. In the cantata the soloists were Elsa Kaulich, Hermann Gürtler and Dr. Nikolaus Schwarz.

Played Three Ninth Symphonies

Recent records reveal the interesting fact that the Tonkünstlerverein has produced in the course of three weeks three Ninth Symphonies, those of Bruckner, Mahler and Beethoven, having in its excellent conductor, Oscar Nedbal, a leader of indefatigable energy. Indeed he was, owing to his never ceasing industry, compelled by trouble in his right arm to cede to another the command of his orchestra for the Beethoven Ninth. In the field of composition he is also ever at work. His latest operetta, "Polenblut," is having a long Winter's run, and a new ballet entitled "Andersen," a succession of picturesque scenes from the celebrated Danish author's fairy tales, to which he has written the most charming dance music, has just achieved marked success.

The novelty at the latest concert of the Concertverein was a composition by Vitezslav Nowak, entitled "Pan," originally written for the solo piano, which still holds a large share in the five movements of the work entitled, severally, Prologue, Mountains, Sea, Forest and Woman. These are all dominated by a single principle theme. The orchestral structure is brilliant, and the more delicate passages are at times of great beauty, for Nowak has much imaginative power. Nevertheless, the audience evinced decided opposition and even became demonstrative now and then, as has been repeatedly the case this year with ultra-modern, impressionistic compositions.

Concert by Child Prodigies

The series of concerts for young people so successfully introduced last Winter by Hugo Knepler, of the Gutmann Concert Bureau, had a novel program

for its latest matinée, which bore the title "Die Jugend für die Jugend" ("Youth for Youth"). The performers were all child prodigies—the youthful brothers Feuermann for violin and violoncello; Trude Zerner and Maria Kogan, piano, and the children's chorus of Prof. Hans Wagner's singing school. A rival to the youthful violinist Feuermann has arisen in thirteen-year-old Sascha Heifitz, who at a recent concert played the G Major Romanza by Beethoven with astounding beauty of tone and maturity of conception.

Bronislar Hubermann, once himself a child prodigy and a brilliant example of the prodigy who in later years not only retains but adds to his fame, again conferred unmixed pleasure on a large audience at his latest recital. His finished performance of Goldmark's Suite, op. 11, earned hearty applause for the composer also, who was present.

The violinist, Adolf Busch, at his own concert in the large hall of the Konzerthaus, showed himself master of his instrument in the intensely difficult and very thankless A Major Concerto by Max Reger, which formed the first number. The second, the Adagio and Preludium for Violin solo by Bach, another difficult task, was brilliantly executed. The third and last number was the Brahms Second Symphony, conducted by Fritz Steinbach, musical director-general at Cologne, famous as a Brahms interpreter. Rarely indeed is such a masterful performance heard as was given under his masterful baton by the forces of the Concertverein Orchestra.

Elena Gerhardt had a right warm welcome at her recital here and gave of her best in songs by Schubert, Erich J. Wolf, whose early death must be lamented anew at each hearing, by Hugo Wolf and Richard Strauss.

Piano Recitals Numerous

Of the select few to draw a packed house even in a season of overproduction is Vienna's favorite pianist, Alfred Grünfeld. His recent annual concert proved no exception to the rule. Generous always, he had no less than eighteen numbers on his program, among them compositions by Haydn, Beethoven, Brahms, Schumann, Graedener, Debussy, to whom his exquisite touch is specially adapted, and, finally, Karl Goldmark and Erich Korngold, oldest and youngest, probably, of living composers.

Of younger pianists a considerable number have again been heard. E. Howard Jones possesses excellences of technic, tasteful phrasing and expression; Artur Rubenstein has all the impetuosity of youth, and remarkable virtuosity; the true spirit of Brahms and also the perfection of piano playing were revealed in Friedberg's appearance as soloist in a concert of the Concertverein, and at another, Artur Schnabel also gave a Brahms composition, the D Minor Concerto, a highly artistic interpretation. Hans Ebell and Robert Gregory are pianists of acknowledged ability, and at a second concert this season Richard Buhlig again scored a great and well merited success.

The American pianist, Emil Friedberger, who is doing excellent pedagogical work here, gave a chamber music concert last week at which a very pleasing quartet of his own composition found a favorable reception. The Adagio movement deserves particular commendation. Turning to pianists of the fairer sex, I may mention as also an excellent interpreter of Brahms, Marianne Lederer, a young girl who has a remarkably smooth technic.

ADDIE FUNK.

Minnesota Tour of St. Olaf Choir

NORTHFIELD, MINN., March 21.—The St. Olaf Choir of Northfield, Minn., which made a successful tour of forty concerts in Europe last Summer, is to make a tour in its own State, beginning April 4. The director is F. Melius Christensen.

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CONCERT ADIEUX IN NATION'S CAPITAL

Flonzaleys and Boston Orchestra
End Series—Paderewski a
Soloist—Opera Concert

WASHINGTON, D. C., March 21.—The Flonzaley Quartet on March 14 played the last of the series given under the direction of T. Arthur Smith before a most enthusiastic audience. The program was exceptionally pleasing, combining some of the lighter compositions with the Dvorak Quartet in C Major. The other numbers were Glazounow's "Courants," "Sphären Musik" by Rubinstein and Borodine's Scherzo. Each number was given with artistic finish, beautiful technic and fine sentiment.

Under the direction of W. L. Radcliffe, Washington was given an unusual operatic treat when Mme. Marie Rappold, soprano of the Metropolitan Opera Company; Mme. Otilie Metzger, contralto; George Sheffield, tenor; Theodore Harrison, baritone, and Harold Osborne Smith, pianist, appeared in a single performance at the National Theater. There were solos, duets from various operas, as well as a delightful group of English songs by Mr. Harrison. Mr. Smith made a sympathetic accompanist and was also heard in two solos, Sgambati's "Gavotte" and MacDowell's Concert Etude in F Sharp Major. Mme. Rappold was in fine voice and won her audience at once. This was Mme. Metzger's first appearance in Washington and there was instant appreciation for the richness and power of her voice. Both Mr. Sheffield and Mr. Harrison were well received.

The Boston Symphony Orchestra wound up its concert series of the season before one of the largest and most enthusiastic audiences of the season. This was partially due to the appearance as soloist of Paderewski, who played his own Concerto in A Minor with great brilliancy, but it was unfortunately placed at the end of the program and many left before it began and others between the various movements, owing to the lateness of the hour. The symphony was that of the Fourth Tchaikowsky, which was given a glorious and powerful interpretation by this artistic organization. The other numbers by the orchestra were Wagner's "A Siegfried Idyl" and "L'Apprenti Sorcier" by Dukas.

The piano recital of Mme. Teresa Carreno a few days ago proved what a wonderful artist this woman is despite a public career of about half a century. Her program especially demonstrated great strength, agility of fingers and clearness of tone. Her interpretation of MacDowell's "Les Orientales" marked a decided contrast to the bigger works, being delicately handled. A group of four Chopin numbers gave scope for delightfully varying temperaments. The audience was most enthusiastic, demanding several encores, which were generously given. The recital was given under the local management of Mrs. Wilson-Greene. The Boston Symphony concert was also under her direction.

A very artistic program was given recently in Mary A. Cryder's studio by her pupil, Florence Coumbe, soprano, assisted by Mildred Rider, pianist. Miss Coumbe sang in German, French and English with ease and beautiful diction, while her tone was round and showed careful placement. Miss Ryder offered her piano numbers with brilliancy and charming interpretation, the Scherzo in B Minor of Chopin being especially deserving of mention. Miss Cryder is one of Washington's foremost promoters of musical education among the students and visiting artists, and at the same time she urges the recognition of the talent of American artists.

The first of the series of morning musicales by Sydney Lloyd Wrightson took place on March 19, when a program of wide contrast was presented. Primitive America was represented by Huntington-Woodman's "A Seminole Legend," followed by two ballads by LaForge and Bond and Sinding's "Sylvain." Mr. Wrightson was assisted by his pupil, Mrs. Ethel Holtzclaw Gawler, who gave a group of songs in English, French, German and Latin. The two singers were also heard in duets.

The program in the concert hall of the Library of Congress last week was presented by Mme. Marie Von Unschuld, pianist, assisted by Baby Lazard, her five-year-old daughter, fine musicianship being revealed.

At the recent meeting of the Piano Teachers' Association an artistic interpretation of the Beethoven Sonata No. 1 for violin and piano was done by Anton Kaspar and Pearl Waugh. There was also an interesting address by Willard S. Small, principal of the Eastern High School, on "Music in the High Schools." It was mainly by the untiring efforts of Mr. Small during many years, that music was this year accredited in the high school courses. W. H.

LULAH GALVAN WELCOMED

Fresh Quality of Soprano's Voice Wins
Approval at Début

Welcome was extended to a new soprano at the recital of Mme. Lulah Galvan, on March 18, at the Waldorf-Astoria, New York. Mme. Galvan was assisted



Lulah Galvan, Young Concert Soprano
of Detroit

by Florence Wohlfert, violinist, and she was supported sympathetically at the piano by Fay Foster, who was also represented on the program as the composer of three songs.

A voice of freshness and beauty was displayed by Mme. Galvan and her offerings were enhanced by an ingratiating personality and mobility of countenance. She gained good results in an aria from "La Wally" and Santuzza's aria from "Cavalleria Rusticana" was delivered with considerable power. Four Grieg songs were interpreted with the proper delicacy and the singer was also well received in Tosti's "Sogno" and Pier Tirindelli's "Ninna Nanna" and "Amore Amor." Miss Foster's songs, "Winter," "Nocturne" and "Love's Springtide," are fluently melodious, and the last-named made an especially favorable expression. Mme. Galvan added an encore after the "Cavalleria" aria.

Miss Wohlfert played the Andante of the Vieuxtemps Concerto, No. 2, and Kreisler's "Caprice Viennois."

Praiseworthy Choral Work by Scranton Catholic Chorus

SCRANTON, PA., March 17.—More than one hundred and fifty persons took part in the annual Fes Coel, given here under the auspices of the Catholic Choral Club on March 16. Assisting the local vocalists was Olive Kline, of New York, a soprano of much ability who gave a number of songs with excellent effect, including old Irish melodies, and won the genuine approval of the large audience. The local soloists were Mercedes Horan, soprano; Anna Murray, contralto; Arthur Hudson, tenor, and John Burnett, baritone, whose work was also greatly enjoyed.

The principal work of the chorus was Spohr's "Last Judgment," which was produced under the able direction of Frank J. Daniel, director of the choir at St. Peter's Cathedral, and was interpreted with an ease and grace that was praiseworthy. Libby Neary was an able accompanist. "The Minstrel Boy," by the choir was a most effective number.

W. T. B.

EMMA EAMES IN JUBILEE CONCERT

Diva Sings for Cleveland Charity
on Twenty-fifth Anniversary
of Her Début

CLEVELAND, March 14.—The most brilliant event of the last week, socially as well as musically, was the recital by Mme. Emma Eames in the Statler Ballroom given for the benefit of the Music School Settlement. Mme. Eames came from New York especially for this occasion, the date for which she had chosen herself in spite of its ominous suggestion (Friday, the thirteenth) because it marked the twenty-fifth anniversary of her début on the operatic stage.

This event occurred in Paris, under romantic circumstances. After hearing the young girl's wonderful voice, Wilhelm Gericke, at that time director of the Boston Orchestra, advised the mother, Mme. Emma Hayden Eames, who had up to that time been her only teacher, to take her daughter to Paris and put her into the hands of Mathilde Marchesi.

Among the visitors at a studio concert in Paris was Gounod, whose new opera, "Romeo et Juliette," had been presented somewhat inadequately at the Opéra Comique. A performance had been scheduled for the Grand Opéra and the cast was complete except for the Juliette. Jean de Reszke was Romeo, Edouard de Reszke The Friar, Pol Plançon, Capulet. After hearing the beautiful young American soprano, Gounod declared he had discovered his Juliette.

"But she has never appeared on any stage," pleaded her mother, and Marchesi herself protested that youth and total lack of experience might endanger the performance. However, the persistent enthusiasm of the great composer carried the day.

The début on March 13, 1889, is still a tradition of the Paris Opéra. The audience was charmed with the débutante's beauty and the immediate evidence of her talent, and the scene at the close of the first act was unprecedented. Famous

litterateurs, composers and artists crowded the stage, people shouted "Vive l'Americaine," and, before the evening was over, a telegram came from London, sent by Sir Augustus Harris, offering a contract for Covent Garden. Gaillard refused to release her from the contract with the Paris Opéra, however, and doubled her salary on the spot.

Now after the brilliant quarter century, still with radiant voice and beauty, Mme. Eames comes from private life at rare intervals to delight an audience gathered for a charitable cause. The Cleveland Music School Settlement made a strong appeal to her sentiment. Many of the members of its board of trustees and committees, are her friends, made while visiting here at the homes of her mother and brother. Mrs. Felix Hughes, her accompanist at the recital, has been from the outset one of the settlement's warmest friends and supporters. Nathan Fryer, a young professional pianist, assisted in the program.

Mme. Eames' program included the "Jewel Song" from "Faust" and groups of German, French and English songs. Encores were many, ending with the "The Year's at the Spring," sung in glorious voice.

Fifteen hundred dollars will be added to the settlement treasury and the name of Emma Eames stands as the first honorary member upon its board of trustees.

Opened in October, 1912, the Cleveland Music School Settlement has much to show for its brief existence. Its beginning was made possible by a donation of \$1,000 from the treasury of the Fort-nightly club. With a staff of three teachers, it opened with two pupils. Its present enrollment is 230 pupils, in charge of fifteen teachers. Walter Logan, one of Cleveland's ablest violinists, is dean of the faculty; Edward A. Foote is president of its board of trustees; Mrs. George N. Sherwin, chairman of its music committee. Twenty-five cents is charged for lessons for children, and fifty cents for wage earning adults over eighteen years of age, with scholarships for pupils of exceptional talent. Instruction is given in piano, violin, voice, cello, cornet and clarinet. Sixteen nationalities are represented among the pupils, who range in age from seven to thirty-five. There are sight-reading classes, ear-training classes, two choral clubs and an orchestra of twenty-five members.

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The several solos for contralto display his technic as effectively as anything else in the work. Also they display the voice to fine advantage. They were beautifully sung by Miss Mildred Potter of New York, whose voice has quality, as well as power, and whose art includes a fine regard for the beauties of the English language in song.

THE DAILY NEWS Clarence Eddy

Miss Mildred Potter sang the solos last night in a highly satisfactory manner and showed a marked progress in her style of delivery. Her high notes are particularly well placed and they are not only remarkably brilliant, but possess a lovely quality of tone. Miss Potter's enunciation of the text was particularly enjoyable and the refinement of her method was also in evidence.

THE INTER-OCEAN Eric Delamarter

Miss Potter handled the difficult part admirably and won unqualified respect for the fashion of her singing of this part. Miss Potter found this a most grateful role and her tone made admirable effect of many phrases.

THE EVENING POST Karlton Hackett

Miss Mildred Potter sang the contralto aria in the "Music Makers" with fine appreciation of the meaning and with full solid tones.

THE MINNEAPOLIS DAILY NEWS Harlow Gale

The honor of the first production here of the beautifully poetic work, Brahms's rhapsody, with its text from Goethe's "Herzreise in Winter," belongs with great credit to the Apollo Club and their distinguished and welcome guest, Mildred Potter. The dramatic introduction for the solo voice and its closing invocation with the rugged background of the men's voices was an event long to be cherished among one's most precious musical memories. Miss Potter's Meyerbeer aria, her group of German songs, including Brahms's exquisite "Sapphic Ode," and her English songs, closing with Campbell-Tipton's ecstatic "Rhapsodie," were a rare treat. Such womanly fineness and richness of expression and voice, with such a glorious strength, makes Miss Potter's artistic visits to her former home cities a lovely homecoming. Her many encores, ending with Nevin's beloved "Rosary," could hardly satisfy the great and demonstrative audience.

THE MINNEAPOLIS JOURNAL Dr. Victor Nilsson

The splendid soloist of the evening was Mildred Potter, the well-known contralto, who made two decided hits in her appearance with the Symphony Orchestra last season. Miss Potter was in excellent voice and spirit and gave of her best. Her first appearance was made in the recitative and aria of the prison scene from Meyerbeer's "Le Prophete," in which the part of Fides furnishes so much grateful music for the contralto. The aria was finely sung, the "delirious" colorature of the allegro included. Miss Potter further sang two groups of songs, the first in German, the second in English. All were done with artistic handling of the resources of diction and music. One of the noblest treasures of the Apollo Club's repertory is the composition by Brahms's wrought around a striking incident in Goethe's "Die Herzreise" and by Brahms's called "Rhapsodie." The solo was beautifully sung by Miss Potter, while the club furnished a fine choral background.

MINNEAPOLIS TRIBUNE Dr. Caryl B. Storrs

Few artists of the American concert stage are so completely satisfactory as she, vocally, personally or artistically. Marvelously beautiful was her work in her next number, a group of lieder. The exquisitely unusual tonal effect obtained by the golden pattern drawn by Miss Potter's voice against the rich and velvety background of the club's pianissimo was a thing of beauty long to be remembered.

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CARL FLESCH MAKES PHILADELPHIA DÉBUT

Impressive Demonstration Over
Playing of Brahms Concerts
with Stokowski Orchestra

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, March 23, 1914.

MAKING his first appearance in this city, Carl Flesch, the Hungarian violinist, scored a success that has been excelled by no artist heard here this season, when he appeared as soloist with the Philadelphia Orchestra at its twenty-first pair of concerts in the Academy of Music last Friday afternoon and Saturday evening.

Mr. Flesch played the Brahms Concerto in D, and played it with such scholarly poise and finish, and with such depth of emotional feeling and brilliancy of effect, that he held his audience enthralled from the first note to the last. On Friday afternoon, the enthusiasm was so great that, after the first movement of the concerto, the violinist was compelled to wait while the applause took several fresh spurts, being unable to begin the second part until the audience had taken the opportunity to give repeated emphasis to the expression of its delight. After the second movement and at the conclusion this demonstration was repeated, leaving no doubt of the magnitude of the artist's success. Mr. Flesch's interpretation of the concerto was impressive in its nobility and its spirit of exalted musicianship. The cadenza was marvelously executed, beauty of tone and perfect intonation being preserved in the most intricate measures, and the soul of a poet spoke in the lovely *adagio*.

The orchestral part of the program included a glowing interpretation of the beautiful Schumann Symphony, No. 2, in C Major, which under Mr. Stokowski's leadership proved one of the noblest symphonic offerings of the season, and, as delightful opening and closing numbers, respectively, Max Schillings's Symphonic Prologue to Sophocles's "King Oedipus" and the "Academic Festival" Overture of Brahms.

At the fifth popular concert, last Wednesday evening, an unusually attractive program was presented, the orchestra being assisted by the Junger Männerchor Singing Society, Eugene Klee, conductor, and by John F. Braun, tenor, and Paul Rahmig, double bass, as soloists. Mr. Stokowski conducted the orchestra in several delightful numbers, including Thomas's "Raymond" Overture, Gavotte from "Idomeneo," Mozart; March from "Tannhäuser," Wagner; Three Dances from "Henry VIII," German, and "Czardas," Michaels. The Junger Männerchor sang with the tonal beauty and skill for which this male chorus is famous. Its three songs, sung *à capella*, were "Walpurga" Ballade, by Hegar; "The Rhenish Huntsman," Othegraven, and "1813," Hegar. Mr. Braun, who never fails to give pleasure with his sympathetic tenor and artistic vocalism, was heard to advantage in "In Native Worth," from Haydn's "Creation," and the "Spring Song" from "Die Walküre," and was especially pleasing in the dainty "Mattinata" of Tosti, which he sang sweetly to harp accompaniment.

The use of the big double bass as a solo instrument is a novelty at least, and Mr. Rahmig on Wednesday evening handled his unwieldy instrument skillfully in Stein's Concertstück for double bass and orchestra. The tone at times was that of a cello, and in the harmonics, which were very well handled, even suggested the lightness of a violin, but it can scarcely be said that the number was particularly enjoyable in a musical sense. ARTHUR L. TUBBS.

Morgenstern and His Wife Take Troubles to Court

Hans Morgenstern, one of the assistant conductors of the Metropolitan Opera House, was ordered to pay \$30 a week alimony to his wife, Estelle Morgenstern, by Justice Page, of the New York Supreme Court, on March 14. Mrs. Morgenstern sued for separation and her husband made counter-charges and asked for a divorce, supporting his charges with an affidavit by Leonard Imperatore, also a musician. Imperatore confessed that he and Mrs. Morgenstern had visited hotels together on at least sixty different occasions and added that "it was entirely the fault of Mrs. Morgenstern." The latter denies all the allegations.

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AMERICAN TENOR SINGS TO PARIS AUDIENCE COMPOSED OF AMERICANS

Arthur Alexander's Hearers Furnish Striking Contrast to the Average Parisian Audience — An Extraordinary Union of the Arts of Singer and Pianist—A New Music Drama at the Gaité-Lyrique

Bureau of Musical America,
Paris, 17, Avenue Niel,
March 13, 1914.

A LONG, low hall, fitly decorated with classic statuary and alive with young, healthy Americans of the type that does America justice as a music-loving nation, five hundred or more of them of both sexes seated and others packed along the walls and standing in a mass at the entrance. Such is the popularity of the Sunday evening concert service of the Students' Atelier of the Boulevard Raspail. This is the weekly scene.

Here was an American, the tenor, Arthur Alexander, holding spell-bound an exclusively American audience in the atmospheric heart of Paris! What a contrast between the reverent attitude of these listeners and the perfumed elegance and affected self-complacency with which the average Parisian opens his mind to music. French musicians being most serious and hard-working, the modern snobbish tendency of the French public, especially with regard to new music, is all the more deplorable.

I wondered, however, how much of the American assembly of Sunday evening ever avail themselves of the opportunity to hear what is really French in music. There are half a dozen French societies the sole object of which is to further the progress of modern composition. The number of concerts given by these associations averages throughout the season about two a week, yet there are probably not more than five or six American music students in the whole of Paris who are sufficiently interested in the subject to attend. Certainly, to see an American at one of these concerts is a great rarity. This is doubly to be regretted on account, as I have indicated, of the excellent object lesson in the art of appreciation that the students from the States might afford their Parisian cousins, who, only too often, alas, applaud or hiss a new composition out of pure snobbishness.

Mr. Alexander, who delighted the hearts of the colony on Sunday evening, sang, to his own accompaniment as usual, a delightful series of songs, including the old favorites "Caro mio ben," "Vittoria" and "Le Plongeur" (Widor), and a splendid selection from Schubert, Schumann, Brahms and Richard Strauss. It is difficult for the person who is unacquainted with Mr. Alexander's art to create a mental image of a singer and a piano bound by some mystical tie into one being. Yet this is the supreme impression this artist creates. He had to give three extra songs on Sunday, and even then we would have liked more. Gwen Hart played the cello and Dr. E. W. Shurtleff, the talented and energetic minister-in-charge and principal of this excellent institution, delivered an elevating and thought-promoting address.

New Music Drama Heard

M. Charbonnel, the new manager of the Gaité-Lyrique, completing the original plans of the Isola brothers, this week produced at that theater "La Danseuse de Tanagra," described as a musical drama by Henri Hirschmann, the libretto by Paul Ferrier and F. Champ-saur, adapted from the latter's "Orgie Latine." The opera, which was produced at Nice in 1911, tells of a little Tanagran dancer, *Caryssta*, who is in love with the bold and brave *Sepeos*. The oracle predicts to her that after she has danced three times more she must die, and upon this tragic circumstance the principal excitement of the story devolves.

The score of M. Hirschmann is extremely dramatic and does not err on the ultra-modern side. The principal rôles in the new work were taken by Zina Brozia, Mme. Lambert Williams and M. Valette.

There is every reason for supposing that Marie Laghos, a young French violinist, who gave a recital at the Salle des Agriculteurs, will have an interesting career. The choice of some of her pieces was somewhat questionable, but in the Tartini Concerto, the Bach Chaconne, a Handel Suite and smaller pieces, Mlle. Laghos played with superb tone and finish. The Handel Suite, which is a most attractive work, was labeled "first hearing," a description which it would be rather difficult to substantiate without mediumistic evidence from the composer.

Anton Hekking, the celebrated cellist, gave one of his characteristic recitals on Wednesday at the Salle des Agriculteurs. Hekking is a most disconcerting artist to watch. His attentions seem to be everywhere but on his playing. His program was varied and his interpretations were original and artistic. Hekking has marvelous temperamental gifts, but his tone was frequently scratchy and his attacks were often not as sure as they might have been.

The same evening Henriette Lewinsohn, a charming French pianist who cannot be out of her teens, entertained a big audience at the Salle Erard. Taking into consideration her extreme youth, Mlle. Lewinsohn performed some astonishing feats. She has a splendid tone and good technic.

An American Soloist

Arthur Herschmann, the American bass, who, according to Mme. Piazz-Chaigneau, uses his voice with the art of a cellist, was a soloist last week at the Concerts Rouge, when he sang "Der Freund," "Verborgeneheit" and "Gesang Weylas," by Hugo Wolf, and *Lieder* by Hans Hermann, Goldmark, Schillings and Hugo Kaun. He had a conspicuous success.

Marie Ruemmeli, pianist, an American in spite of her name, gave a recital at the Salle Villiers. She has technical ability and played the Beethoven Sonata, op. 81, "Fantaisie," Schumann, and the Tenth Rhapsody of Liszt with refined taste.

Following upon the recent action brought by Pablo Casals against the Colonne Concerts Society for M. Pierné's adverse criticism of the Dvorak Cello

Concerto, the Châtelet Sunday Orchestra is threatened with fresh trouble. I have received an official-looking document from Ida Isori, of Florence, denouncing the Colonne Orchestra for having played at its concert of January 25 the "Lamento d'Arianna," by Claudio Monteverdi. The Italian singer claims that M. Pierné used her version of the work in question, which she says is her sole artistic property.

Mmes. Valda and Lamperto gave a musicale this week which was very largely attended. Mme. Terrier Vinici, a pupil of Chevalier Lamperti, Mme. Agnes Corry, Victoria Harrel and Julia Porter sang. Dent Mowrey, the American pianist-composer, and Miss Rudge, violinist, also contributed to the program.

C. PHILLIPS VIERKE.

MICHIGAN SINGER SCORES SUCCESS IN OPERA IN ITALY



Zatella Martin as "The Page" in Verdi's "Masked Ball"

Zatella Martin, the young Michigan singer, recently scored a triumph at the Teatro Carlo Felice, Genoa, Italy, when she made her debut as the *Page* in Verdi's "Masked Ball." Her success was so pronounced that she was immediately engaged for three more appearances, later increased to eight, on account of her popularity with the public. Miss Martin's triumph is offered as another proof that it is unnecessary to go abroad to study in order to become a successful artist. She received her entire training under the able direction of Mme. Delia M. Valeri, the New York voice teacher.

Ripening of Musical Taste in Bloomington, Ill.

BLOOMINGTON, ILL., March 16.—The course of concerts given this season, which included a night by the Chicago Symphony Orchestra, points unflinchingly to a ripening musical appreciation in this town, which is ten miles from any railroad. This course has not only been a great success from an educational standpoint, but has also been entirely satisfactory financially. Bloomington people were so well satisfied with their experiment that they have already made a definite date for a return engagement by the Stock organization.

M. N. S.

Ysaye in Syracuse Recital

SYRACUSE, N. Y., March 20.—Eugen Ysaye aroused the greatest enthusiasm Sunday evening in a concert at the Empire Theater. He was assisted by Camille Decreus, pianist, and Mrs. Munro-Malloy, soprano. There was a large audience, over which the violinist wielded an indisputable charm.

L. V. K.

FLOODS OF TONE IN MASSIVE "ELIJAH"

Big Climaxes by Morgan Chorus — Artistry Shown by Singers of Various Rôles

Tali Esen Morgan called his choral hosts together again at the New York Hippodrome on March 23 for the second of his oratorio performances on a vast scale, "Elijah" being the work performed. Once more the New York Festival Chorus of some 1,000 members hurled its waves of sound across the footlights of the big auditorium in a way that aroused the audience. Four able oratorio singers were enlisted for the performance, Florence Hinkle, Mary Jordan, Dan Beddoe and Gwilym Miles. Incidentally, there was a Welsh-American tinge to the proceedings, with three soloists of Welsh birth, Miss Jordan and Messrs. Beddoe and Miles, singing under a conductor of the same race of sweet singers.

"Thanks Be to God," as poured forth by the chorus, was a veritable flood of tone, and Mr. Morgan worked up a powerful climax at the close of the oratorio. The chorus of "Angels" sang with most satisfactory results.

Miss Hinkle delivered her arias with her wonted artistry and her "Hear ye, Israel" was especially notable for its pure tone and uplifting expression. One of the most satisfying offerings of the evening was the "O, Rest in the Lord" of Mary Jordan, who proved that she can go to and fro between opera and oratorio with perfect success. That experienced oratorio tenor, Mr. Beddoe, shone forth brilliantly with his "If with All Your Hearts," and the *Elijah* of Mr. Miles was as devotional and dramatic as ever, although he was not in good voice. There was warm applause for his "It Is Enough," with the cello solo played by Paul Kefer.

K. S. C.

Mme. Weingartner to Make Her New York Début with Philharmonic

It is announced that Mme. Lucille Marcel-Weingartner, the noted soprano, will make her first New York appearance as soloist next February with the New York Philharmonic Society, Josef Stransky, conductor.

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LOS ANGELES GIVES OPERA POOR SUPPORT

Chicago Company Feels City's Financial Stringency—"Parsifal" Alone Pays

LOS ANGELES, March 15.—Last night the Chicago Opera Company closed a week's engagement in Los Angeles with a gorgeous production of "Lohengrin." Not since the Metropolitan Opera used to come to Los Angeles every two years has this city seen such excellent performances of grand opera. The company included about one hundred persons on the stage, fifty in the orchestra and thirty in the mechanical department.

Seven operas were given, three of them new to Los Angeles. "Parsifal" drew the largest house of all seven, and, in fact, it is stated by the local management that this was the only performance that paid its way. This is lamentable from a local standpoint, but is a reflex of financial conditions on the Coast during the last season. Times have been as hard as they ever get without a real panic. And with frosts to kill the citrus crops last year and floods to damage the groves this year and the general financial stringency, all musical and entertainment enterprises have suffered.

The Chicago Opera came under the local management of L. E. Behymer, at the Auditorium. It opened in "Rigoletto," with Titta Ruffo as the star. His

immense ability was recognized at once and after the close of the third act the audience compelled a repetition of part of it.

New operas to Los Angeles were "The Jewels of the Madonna," featuring Carolina White, and "The Juggler of Notre Dame," with Mary Garden in the title rôle. Ambrose Thomas's "Hamlet" had not been heard here in many years, if ever. Ruffo and Julia Claussen took the honors in this opera.

Mary Garden is a favorite here, and large audiences were out to hear—and see—her in the *Juggler* and in *Louise*, which was billed Friday night. Miss Garden was not in the best of voice, but acted with her wonted success and won unstinted applause. Florence Macbeth and Alice Zepelli were each heard in one rôle.

The Wagner operas offered were "Parsifal" and "Lohengrin." Otto Marak had the title rôle in these and was more successful in the latter opera. Allen Hinkley, Clarence Whitehill, Henri Scott, Hector Dufranne and Armand Crabbé had great successes in these operas. The female rôles were carried by Minnie Saltzman Stevens, Jane Osborn-Hannah and Julia Claussen. The former two duplicated their success of last year and Miss Claussen made a great success Saturday in singing the two rôles of the *Queen* in "Hamlet" and *Ortrud* in "Lohengrin." Her remarkable work received full recognition. The company left for San Francisco to-day.

W. F. G.

END OF SERIES IN DETROIT

Chamber Music Concerts Prove Delightful—Second Lenten Musicales

DETROIT, MICH., March 20.—The last of this season's series of concerts given by the Chamber Music Society of Detroit was held in the Hotel Pontchartrain on March 12.

Beethoven's Serenade in D Major, op. 8, the opening number of the program, was played by a trio composed of William Grafing King, violin; James Cassie, viola, and Jacob Holskin, cello, and was received with enthusiasm. Mrs. Clara Koehler-Heberlein, musical director of the society, prefaced the program with an illuminating explanatory talk upon the numbers to be played, thereby giving many of her auditors additional pleasure. Her fine interpretative abilities were again made manifest in the Schumann Quartet, E Flat Major, op. 47, in which she assisted the trio at the piano. William Grafing King, soloist of the evening, played three numbers and was recalled for double encores. The society, under the leadership of Clara E. Dyar, its president, has enjoyed a most delightful series of concerts this season and is looking forward to yet greater achievements next year.

The second of the Lenten Morning Musicales, under the direction of Charles Frederic Morse, was recently given with Ludwig Becker, violinist, and Arthur Granquist, pianist, as the artists.

Mr. Becker revealed a good technic and a smooth and beautiful tone. The playing of these two artists shows the careful work of years together for it is well nigh perfect. Among the numbers particularly well received were "Romanza," Beethoven; Cui's "Oriental" and the Vieuxtemps Concerto in D Minor. Aside from his work with Mr. Becker, Mr. Granquist played a Chopin Nocturne and the Wagner-Liszt "Liebestod."

E. C. B.

Much Applause for Nicoline Zedeler in Marinette, Wis.

MARINETTE, WIS., March 21.—A very large audience heard Nicoline Zedeler, violinist, at a recent concert here. The program was of two hours' duration but apparently not long enough for the audience which continued to applaud after the final number until the violinist responded again. Two numbers especially well received were Wienawski's Concerto in D Minor, and the "Caprice Viennois" by Kreisler. In addition to furnishing artistic accompaniments, Notovena Steck gave two offerings which were enthusiastically received.

M. N. S.

EUTERPE'S OPERA EVENING

"Pagliacci" Performance and Tableaux in Plaza Program

Operatic tableaux and a performance of "Pagliacci" were features of the musical evening, on March 19, at the Hotel Plaza, New York, given by the Euterpe, Mrs. Alcino Berton Jamison, president. Dr. Anselm Goetzl supplied musically aid to the "Pagliacci" performers as conductor of the orchestra. Elsa Weffing, soprano, sang *Nedda's* lines with spirit, and the music of *Beppo* was also allotted to a soprano, Martha Kranich, who was an attractive *Harlequin*. In this performance in English the *Canio*, Charles H. Fabia, sang his "sob" aria in Italian. Thomas W. Hindley was the *Tonio* and Lucian de Vannoz the *Silvio*.

Among the tableaux was one of "Lohengrin," in which *Elsa* was portrayed by Mrs. Florence Foster Jenkins, who was the chairman of music and tableaux. Umberto Sorrentino, the *Lohengrin*, sang his "Swan Song" fluently in his native Italian. Eva Mylott, the Australian contralto, provided an offering of real enjoyment in her artistically sung "Umbra mai fu" of Handel. Other musical participants were Suzanne Zimmerman, in songs, and Samson Noble, violinist.

K. S. C.

Dorothea Thullen Completes Successful Tour of the West

Dorothea Thullen, the young Philadelphia soprano, has recently returned from a successful tour in the West. She was heard in Youngstown, O.; Warren and Ashtabula and in Erie, Pa. On the occasion of her appearance in Youngstown, her native city, Miss Thullen sang songs by Wolf, Schubert, Schumann and Von Fielitz and earned the unanimous approval of her hearers. In Erie her singing of "Il est doux" from Massenet's "Hérodiade," and songs by Wolf, and American songs, among them Harriet Ware's "Hindu Slumber Song," Campbell-Tipton's "Spirit Flower" and Rummel's "Ecstasy" were most admired. Miss Thullen has just been engaged as soloist with the Apollo Club of Pittsburgh.

French Singer Arrives After Tour of Tropics

Mme. Eugenie Buffet, a prominent French singer, arrived in New York on March 13, after a concert tour through South and Central America. Emile Defrance sang with her on the tour. They made appearances, among other places, in Rio de Janeiro, Buenos Ayres, Lima and Havana, and, in New Orleans, Mme. Buffet gave a series of recitals.

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Brooklyn Choral Art Conductor
Has Singers Rise in Acknowledging Ovation

THE Choral Art Club of Brooklyn gave its second private concert at the Academy of Music on Thursday evening, March 19. Alfred Y. Cornell, who conducts the society with inspiring zeal, presented a program of unusual interest and his readings were vivid and comprehensive. The soloists were Grace Kerns, soprano, and Carlos Salzedo, the noted harpist.

Liszt's "Ave Maria" opened the program and was admirably sung. An ancient Eastern hymn "O! Filii et Filiae," refreshing in its brusqueness, stood out in fine contrast and Schreck's "Passionsgesang" disclosed some notable soprano voices. Yet, although the foregoing were beautifully sung, the effect of Tchaikowsky's plaintive "Legend," which Arensky has taken for the theme of his set of Variations, was nothing less than thrilling as presented under Mr. Cornell's magnetic baton. Another Easter hymn, this time by Pluddemann, a sixteenth century composer, found favor and served to display a well-balanced attack and fine regard for light and shade.

Mr. Salzedo aroused a sensation by his dazzling virtuosity. He played two groups of solos—the first, a Bourée by Bach and a Fantasia by Saint-Saëns; the second, Debussy's Arabesque, Massenet's "Menuet d'Amour," "Jeux d'eau" by the harpist himself and Pierné's "Impromptu Caprice." After each of his numbers the applause was long and ardent.

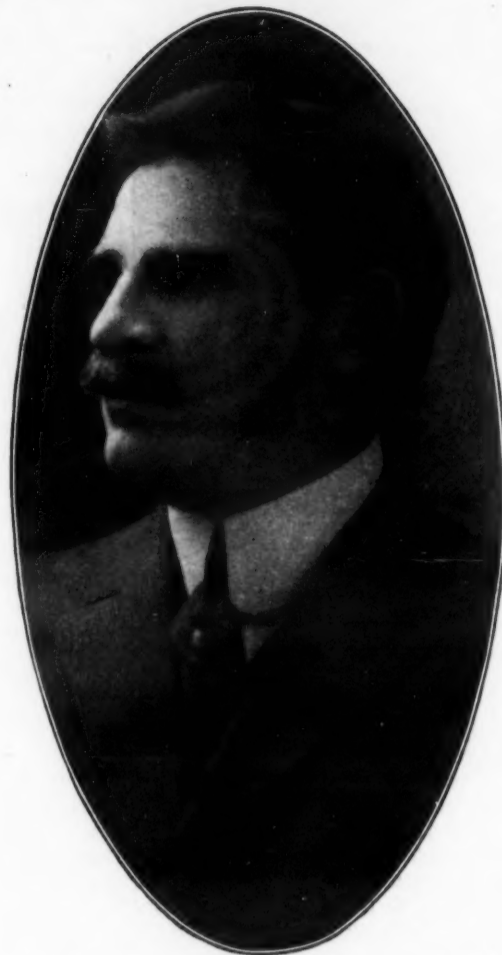
Miss Kerns was most raptly greeted. Liszt's "O quand je dors" was intelligently treated and Bemberg's "Il neige" floated like gossamer into the quiet hall. Wilson's "Pastoral" was presented with refreshing exuberance and Sigurd Lie's "Soft-footed Snow" was given an interpretation which preserved all of its atmosphere. The soprano's charming delivery of Brewer's "The Fairy Pipers" brought forth tumultuous applause.

MAKES BOW AS COMPOSER

Mrs. Litchfield of Pittsburgh Presents
Interesting Instrumental Trio

PITTSBURGH, March 23.—A pleasing incident of the second concert of the Schenley series last week was the first performance of the first composition by Mrs. Lawrence Litchfield, a Pittsburgh composer-pianist. It was a Romanza in D Major, for violin, violoncello and piano, and was played by Vera Barstow, violinist, Sara Gurowitch, 'cellist, and Mrs. Litchfield herself at the piano. The work of this trio was most cordially received. The composition contains good melodic material.

Rubinstein's Sonata, for 'cello and piano, followed and was beautifully played by Miss Gurowitch and Mrs. Litchfield. As a final offering the



A. Y. Cornell, Conductor Brooklyn Choral Art Club

Several encores were added. Sidney Dorlon Lowe played virtuoso-like accompaniments.

The last group of songs given by the chorus was on the same high level as the first. They included a "Spring Song" by Kopylow, "Evening" by Lassen, Eaton Fanning's "How Sweet the Moonlight Sleeps" and four of Brahms's inimitable Gypsy songs. The capacity audience applauded tirelessly and Conductor Cornell had his singers rise in acknowledgment at the close of the concert. B. R.

Tchaikowsky Trio, op. 50, was played with admirable expression. Miss Barstow's work in this number was ideal and all three played in perfect accord.

A concert was given at Carnegie Music Hall Tuesday night by the Cincinnati Orchestra, Dr. Ernst Kunwald, conductor. There is no question about the worth of this organization, which has firmly established itself in the hearts of musical Pittsburghers. The program contained three numbers with the "Schauspiel Overture" by Erich Wolfgang Korngold as the first offering. Even disregarding the fact that this is the composition of a youth, it has remarkable interest.

The Beethoven Violin Concerto was the chief feature of the program and it afforded Carl Flesch splendid opportunity to prove his worth. He gave a notable performance, and the audience

showed its appreciation by liberal applause. As encores, Schubert's "Ave Maria" and Schumann's "Träumerei" were added. The program ended with Tchaikowsky's E Minor Symphony. E. C. S.

DR. CARL'S RECITALS

Will Inaugurate Numerous Organs Before His Departure for Europe

Dr. William C. Carl will inaugurate a large number of new instruments before his departure for Europe this Summer. His immediate dates include a recital under the auspices of the City Council of Buffalo in Elmwood Concert Hall, April 19. This will be Dr. Carl's twenty-first appearance in Buffalo, where he was recently made an honorary member of the Society of Buffalo Musicians. On March 27 he will give a recital at Delmonico's; April 3, inaugural organ concert, First Baptist Church, Caldwell, N. J.; April 5, the Plaza, with Mme. Emmy Destinn and Dinh Gilly; April 9, Maunday-Thursday recital with Mr. and Mrs. Frederic Dean.

In addition to the outside engagements Dr. Carl is playing an organ recital every Sunday evening in the First Presbyterian Church, Fifth Avenue and Twelfth street, New York.

At the Guilman Organ School several graduates and students have recently received appointments, among them being Rowland William Claffey, as organist and choir director of the American Church in Rue de Berri, Paris, France; Wesley Ray Burroughs, who succeeds Richard Henry Warren at the Gordon Theater, Rochester, N. Y., and who has already entered upon his duties there; Ralph A. Peters, as organist and choir-master of Christ P. E. Church, East Orange, N. J.; Robert M. Treadwell, Beck Memorial Church, New York City; Willard I. Nevins, Seamen's Church, New York City; G. Howard Scott, First M. E. Church, Newburgh, N. Y.; Mrs. Robert Bishop, Baptist Church, Port Chester, N. Y.; Roy Leslie Holmes, Episcopal Church, Quincy, Mass., and Roy Kinney Falconer, who has been engaged as conductor of the Schubert Club of Jersey City, N. J.

New Concerto To Be Played with Waterbury Orchestra by Violinist Bloch

Alexander Bloch, the young American violinist, has been engaged to be soloist with the Waterbury Orchestra in Waterbury, Conn., on April 20. Mr. Bloch will introduce on this occasion a concerto for violin and orchestra by his former teacher, Eduard Herrmann, of New York, the composer conducting. On April 28 Mr. Bloch is to appear at the German Club of New York with the Randegger Trio, G. Aldo Randegger, pianist, and Paul Kefer, 'cellist, when he will participate in a performance of the Arensky D Minor Trio, and will offer a solo group comprising Tchaikowsky's familiar Melodie and Vieuxtemps's Rondino.

Elman Stirrs Approval in Brooklyn

The appearance of the jaunty figure of Mischa Elman on the stage of the Brooklyn Academy of Music opera house on March 16 was the signal for an outburst from the big audience, that, while, not unexpected, was conclusive proof of the popularity of the remarkable young violinist. The greeting, however, was insignificant in comparison with the unsparing applause that followed most of his splendidly played selections. Beethoven's Sonata in D Major, Goldmark's Concerto, op. 28; the Vivaldi-Nachez Concerto in G Minor, with organ and piano; the Chopin-Sarasate Nocturne, E Flat, No. 2, op. 9; the Schumann-Auer "Vogel als Prophet," the Gretry-Franko "Gavotte" and Wieniawski's Polonaise in A Major made up a program of high interest. As encores were played Kreis-

ler's "Bocherini," Bach's "Air," Couperin's "Pavane" and Beethoven's "Minuet." Percy Kahn accompanied at the piano and Frank L. Sealy at the organ. G. C. T.

DENTON'S BERLIN RECITAL

American Pianist Repeats Success There at His Second Appearance

BERLIN, March 6.—Oliver Denton, who gave his second piano recital yesterday in Bechstein Hall, may be classed among our best American pianists. His Brahms playing showed brains, temperament and technic—a combination too rarely found. While some of his listeners might disagree with certain of Mr. Denton's conceptions, for instance, of the scherzo and finale of the Chopin B Flat Minor Sonata, yet there is a distinctly personal note, a freedom of style, in his work which keeps the hearer's interest constantly alive. Chopin's Barcarolle and Nocturne, op. 15, No. 1, and Liszt's eighth Hungarian Rhapsodie brought the program to a close.

Mr. Denton was vociferously applauded, but refused to play an encore. The pianist may lay claim to an unusual success. O. P. J.

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THIS HAS BEEN "VIOLINISTS' YEAR"—YSAYE, KREISLER, MAUD POWELL, THIBAUD, KUBELIK, ELMAN, ALL IN THE FIELD. YET THE CURRENT SEASON HAS BEEN FOR MADAM POWELL THE BUSIEST OF HER CAREER. NEXT YEAR'S BOOKINGS ARE WELL UNDER WAY. MADAM POWELL MAY VISIT YOUR STATE (1914-1915) WHEN, IF ARRANGEMENTS CAN BE MADE TO SUIT HER ITINERARY, SPECIAL TERMS WILL BE QUOTED. WRITE TO ME, MY PLANS, THOUGH ALTRUISTIC, ARE PRACTICAL.

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THE SUCCESSES OF THE Zoellner String Quartet

AS RECORDED BY THE PRESS.

ARIZONA GAZETTE, Phoenix, Feb. 6th, 1914.

"Wonderful." "The best music ever heard in Phoenix." Such were some of the comments after the conclusion of the Zoellner Quartet concert at the School of Music last night.

Many quartets have toured America, but it is questionable if a better one than that composed of the Zoellner family has ever been heard in the southwest, Etc., Etc.

SAN DIEGO UNION, San Diego, Calif., Feb. 13th, 1914.

As at the previous concert, the ensemble work of the quartet was perfect.

DESERET NEWS, Salt Lake City, Feb. 24th, 1914.

One of the most enjoyable musical treats of the season was given Monday evening by the Zoellner Quartet before an appreciative audience that filled the house. The program was well selected, in fact, a model one for chamber music. They stand among the recognized quartets of the musical work, and the work of last evening amply justified their reputation, etc., etc.

BUFFALO EXPRESS, Buffalo, March 8th, 1914.

Under the auspices of the Chromatic Club, etc. These players were heard earlier in the season, at the University Club, and the favorable impression they made at that time was further enhanced at yesterday's recital. The quartet showed the merits of excellent intonation, and there was also present a spontaneity and vitality of performance, as if the players loved their work and put themselves into it with heart and soul.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

WHEN Charles Wakefield Cadman completed his set of "Four American Indian Songs," some few years ago, he had more than a little trouble in finding a publisher in this country who would accept it. Though Mr. Cadman at the time had published a number of compositions, and his name was fairly well known, it was not until after the manuscript had "gone the rounds," as the phrase is, that it was finally taken up by the White-Smith Music Publishing Co., in Boston. Little need be said of the success of the songs. They have proved one of the most popular of any set of American songs for solo voice published in recent years, and the second of them, "From the Land of the Sky-Blue Water," is known from coast to coast, and appears constantly on the programs of our best singers.

Now the White-Smith house has brought forward Mr. Cadman's new cycle, "From Wigwam and Tepee," a second set of songs for solo voice, based on themes taken from the folk-lore of the Redman.*

Mr. Cadman wishes it clearly understood—he has written the present reviewer to that effect—that this cycle is not intended to enter into competition with his "Four American Indian Songs." Nor does he desire that comparisons be made, inasmuch as the new cycle is conceived along lines somewhat different from those on which he built his earlier group.

The songs are "The Place of Breaking Light," "From the Long Room of the Sea," "Ho, Ye Warriors on the War-path" and "The Thunderbirds Come from the Cedars." All four are founded on actual themes of Indian origin, though Mr. Cadman's elaboration and harmonization of them are distinctive and individual. Unusually beautiful are the themes themselves. In fact, they are a sufficient refutation of the claim made by opponents of the practice of employing

*"From Wigwam and Tepee." Song Cycle for Solo Voice with Piano Accompaniment. The Music by Charles Wakefield Cadman, Op. 57. The Verse by Nelle Richmond Eberhart. Published by the White-Smith Music Publishing Co., Boston, New York and Chicago. Price \$1.00.

Indian melodies that the Redman's folk tunes are crude and possess no charm. There are breadth and a fine, healthy feeling in the first song, and a somewhat symbolistic, imaginative character in the second, "From the Long Room of the Sea," with its descending thirds. This song reveals Mr. Cadman's ability to create with simple means an atmospheric picture. "Ho, Ye Warriors on the War-path" is perhaps more characteristic than any of the others, and its finely contrasted first and second parts go to make it a song that will win the favor of both musicians and the general public. If there is anything more charming and idyllic in contemporary composition of this kind than the A major portion, "Lest your hearts know fear in darkness," it has not been revealed. It would not be surprising if this song proved as popular as "From the Land of the Sky-Blue Water."

Finely vigorous and filled with deep-breathed phrases is the final, "The Thunderbirds Come from the Cedars." It is perhaps the strongest of the four from the rhythmic standpoint, though it has claims harmonically and melodically, as well.

The whole cycle stands high among Mr. Cadman's works. It is representative of his now mature manner of expression. He has again had the collaboration of Nelle Richmond Eberhart, who has supplied him once more with verses that possess praiseworthy traits. The cycle is to be had for both high and low voice, and is published in a most attractive edition.

MABEL W. DANIELS, of Boston, has made in "The Desolate City," for baritone with orchestral accompaniment, one of the finest contributions to American song literature in some time. An edition with the orchestral part reduced for piano is issued by Arthur P. Schmidt, of Boston.†

†"The Desolate City." Poem for Baritone with Orchestral Accompaniment. By Mabel W. Daniels, Op. 21. Reduction with Piano Accompaniment. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price \$1.25.

The work had its first performance last Summer at the MacDowell Festival at Peterboro, N. H., when it was sung by Reinald Werrenrath, the composer conducting the orchestra. It is a setting of part of a long poem by Wilfred Scawen Blunt, a poem notable for imaginative qualities. Miss Daniels has completely caught the spirit of the text, and her music is conservatively modern and vocally effective.

American baritones who habitually sing the Prologue to "Pagliacci" will do well to substitute for the hackneyed excerpt from Leoncavallo's opera this scene by Miss Daniels. It is not too long and the dramatic qualities of the text will hold the audience's attention.

AMONG the attractive part songs for three-part women's voices, which the Schirmer press has brought out recently is Victor Harris's "Venice."§ Mr. Harris has made this charming number for chorus from one of his solo songs brought out eight or nine years ago.

The music is finely melodious, fresh and buoyant in color and not without harmonic interest. Like all of this noted musician's compositions it is written in an admirable manner. The writing for the voices is happily managed and effective throughout. It is not difficult.

"THE ORGAN" is a new volume on the "king of instruments" by Walter G. Alcock, organist and composer to his Majesty's Chapels Royal and Assistant-Organist of Westminster Abbey. It is brought out by the Novello through the H. W. Gray Company in New York.||

It is, in a sense, an organ method. It takes up the technique of the instrument from the beginning, after some preliminary text that deals with the characteristics of pipes, manuals, couplers, the classification of stops, the matter of registration or "choice of stops" and the use of the swell-pedal.

There is a good deal that deserves praise in the exercises which this noted English musician has written for the pedals; in fact, a great many of the other exercises, too, are splendid pieces of writing. But we in America are not at this day employing the system of pedaling that this author marks down. It is the old method, the method by which one may get his feet badly entangled and it has long since been discarded as impracticable. It is this that will bar its chances of success in America in spite of its many excellences.

VIOLIN compositions from the Oliver Ditson Company include a number which Franz C. Bornschein, the Baltimore composer, has edited and arranged.**

Mr. Bornschein has made a splendid transcription of the familiar Russian folk song, "Ai Ouchnem," sung by the boatmen on the River Volga. First made popular by the Russian Balalaika Orchestra a few years ago, this remarkable song is now particularly well known throughout the country, and it would not be surprising if it became a favorite in this arrangement for solo violin with piano accompaniment. Mr. Bornschein's gifts are shown in the musicianly accompaniment and also in the handling of the violin part, which is idiomatic and effective.

Tor Aulin's Humoreske in D, Saint-Saëns's Prelude to "The Deluge," de Boisdeffre's familiar "By the Brook," and Järnefelt's Berceuse in E Minor have all undergone thorough revision at Mr. Bornschein's hands. Violin teachers will find his fingering praiseworthy from a practical standpoint. A. W. K.

FROM the press of the Boston Music Company come the first two volumes of Ludwig Schytte's School of Modern Piano Playing.†† The first section of Book One deals principally with the

§"VENICE. Chorus for Three-Part Women's Voices with Piano Accompaniment. By Victor Harris. Published by G. Schirmer, New York. Price 8 cents net.

||"THE ORGAN. By Walter G. Alcock. Published by Novello and Company, Limited, London. The H. W. Gray Company, New York. Price, in boards, 4 shillings net.

**NEW EDITIONS OF COMPOSITIONS FOR THE VIOLIN WITH PIANO ACCOMPANIMENT. Revised and Edited by Franz C. Bornschein. Published by the Oliver Ditson Company, Boston, Mass.

††"School of Modern Piano Playing." By Ludwig Schytte, Op. 174. Published by the Boston Music Company, Boston, Mass. Volumes I and II. Price \$1.00 net each.

alternative juxtaposition of *legato* and *staccato* for both hands. Rhythm is soon seen to occupy an important place in the scheme of their arrangement, and it becomes obvious that they are in no sense a repetition of the numerous commonplace species which are set forth to appease the appetite of the young music student. Scales are interestingly dealt with, as well as triplets and appoggiaturas, and the section headed Bagatelles includes a number of short and diverting études. The last part of Book One is devoted to a group of *staccato* studies which should prove valuable in the development of that specific touch.

Book Two is also divided into several parts. Section One is composed of a half dozen studies of rather widely diverse character. Some are devoted to scale-work, others to the equalization of both hands and all are rhythmically interesting. Part Two is given over to a more or less extensive research into the realm of short arpeggios. Both hands are given their share of work and many of these études should prove valuable grounding for the later study of Bach. *Marcato* is expounded thoroughly and sensibly, and the final section of this volume is devoted to a comprehensive study of chromatics. The style and general treatment of these works are interesting and systematic throughout. The young pupil who has passed the stage of five-finger exercises may well take up Mr. Schytte's school. The volumes are neatly and firmly bound in flexible boards and are quite free from errata. B. R.

Frank E. Morse, the Boston vocal teacher, presented a class of his pupils in recital on March 12.

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"Dr. Kunwald's baton is even more magical than it was in the season past, and the orchestra has attained a silken smoothness and clarity of tone, and a perfection in the matter of ensemble and particularized choirs that is truly remarkable."—Dayton Herald, November 12, 1913.

"Kunwald not only can feel, but he can make his players feel, and his audience. He makes a symphony a symphony—you may understand the meaning of the word. The audience seems part of the same wonderful musical equation, which is about the final test of an orchestra's power."—Cleveland Plain-Dealer, November 26, 1913.

"The Cincinnati Symphony Orchestra last evening presented one of the best symphony concerts ever heard in Columbus before an audience that crowded Memorial Hall to its capacity."—(Columbus) Ohio State Journal, December 10, 1913.

"The Cincinnati Symphony Orchestra has been heard in Detroit many times, and has merited high approval, but since the regime of Dr. Kunwald still greater interest has been manifested in its coming. The orchestra has gained in strength and precision. There is

splendid vigor to its playing, a smoothness and brilliancy to the renditions that is most pleasing."—Detroit News, November 27, 1913.

"Judging by the applause in the Armory last Wednesday evening, which has never been exceeded in any concert since the inception of the association, the audience agreed with Nikisch in his estimate of Dr. Kunwald. Detroit Saturday Night agrees with the audience."—Detroit Saturday Night, November 27, 1913.

"The men play with much fervor and the ensemble is almost perfect. The lovely singing tone of the strings; the soft full tone of the brasses, and the alluring tone of the reed instruments make this organization one that must be reckoned among the best in this country."—Buffalo Commercial, March 21, 1913.

"This fine organization has advanced to still higher ground; a fact made unmistakably manifest by the effect of its performance last night. The result was such as to mark this concert as one of the most delightful ever heard in Pittsburgh and to confirm the reputation of Dr. Kunwald as a conductor of the first rank."—Pittsburgh Chronicle Telegraph, March 8, 1913.

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URGES TEACHERS OF MUSIC TO ADVERTISE

Philadelphia Tells Association Members They Should Be More Practical

PHILADELPHIA, March 23.—Herbert J. Tily, general manager of the Strawbridge & Clothier store and conductor of the Strawbridge & Clothier chorus, urged members of the Philadelphia Music Teachers' Association to organize a national campaign of publicity and education on the value of music.

The address was made at the association meeting at Estey Hall, on "Protecting the Teachers' Business Interests." Mr. Tily first spoke on the cultural value of music, and told the teachers they should take a more practical view of their profession.

"I know that it is unethical," he said, "but you artists should be better salesmen. The first rule of salesmanship is to get the attention of the persons you seek to interest, and the second is to create a demand for your wares. You disregard both, and depend upon a mere announcement to bring you pupils."

"My suggestion is that you use advertising to call attention to yourselves as a whole, to your profession. I cannot tell you how much I have been impressed with the church publicity campaign. It is the sort of thing that you ought to adopt."

Mr. Tily said that \$4000 would finance a broad campaign of advertising in Philadelphia, and suggested that the matter be taken up by the association officers.

MUSIC IN EGYPT AT ZENITH

Concerts Draw Large Audiences—Success for American Baritone

CAIRO, EGYPT, Feb. 23.—Music in Egypt is at its zenith. At Cairo there has never been so much interest in music as the present season. The success of the three Hirsch String Quartet concerts, with soloists, drew large audiences. A series of four more has been arranged.

Mme. Cramer, the popular pianist, gave two fine recitals during the past month.

Robert Douglas, the young American singer, has been in great demand for drawing room affairs. His wonderful interpretation of the English and American ballads charmed all. He recently sang at the Princess Olivia's big annual reception in Alexandria. He has also given recitals successfully at Genoa, Mentone, Pisa and Nice, a courageous venture, as recitals as a rule are poorly attended in these cities.

Mme. G. L. Lambert, Formerly Julie Lindsay, People's Symphony Soloist

Mme. G. L. Lambert, the soloist for the People's Symphony concert in Carnegie Hall on the afternoon of March 29 has the distinction of being the only American girl who ever sang for as long as period as five years at the Paris Opéra. As Mlle. Julie Lindsay she made

her début there in Mozart's "Enlèvement au Sérail," and later interpreted the rôles of *Marguerite*, *Juliette*, *Elizabeth* and *Elsa*. Since her marriage Mme. Lambert has not appeared professionally.

SCHUMANN-HEINK CHORAL SOLOIST IN MILWAUKEE

Generous with Encores at Musical Society's Concert—Young Soprano Makes Début

MILWAUKEE, March 21.—Mme. Schumann-Heink, the famous contralto drew a capacity audience when she sang under the auspices of the Milwaukee Musical Society, as soloist of the male and female choruses of the organization. Mme. Schumann-Heink was as generous with encores as her auditors were insistent in demanding them and the program was enjoyed to a most satisfying extent.

Mme. Schumann-Heink found abundant opportunity to express every vocal characteristic in the varied program. The best received number was Ardit's "Bolero," while Rubinstein's "Die Waldhexe" was distinctively interpreted and a Brahms group authoritatively given. Of the additional numbers "The Rosary" was given by request and "Ich Liebe Dich" was much enjoyed. Several songs of humorous content convulsed the hearers, while in the bigger works the contralto's great dramatic powers were constantly in evidence. Mrs. Katherine Hoffmann played artistic accompaniments.

The male chorus and women's chorus, under the direction of Herman A. Zeitz, supplemented the program with three interpretations of artistic value. The women's section sang "Traumsommer-nacht" with violin obbligato by Willy Jaffe, and the male singers presented two numbers.

Martha Hadfield, a young Milwaukee soprano, made her début in a song recital recently and won the interest of a large audience. Miss Hadfield interpreted a program composed of English and German songs and Tosti's "Venetian Boat Song" in Italian, and her efforts were heartily applauded. The soprano displayed considerable vocal fluency, admirable enunciation and interpretative grace. Harry B. Osmundsen, a youthful Milwaukee baritone, was assistant soloist and sang several numbers, including "A Bowl of Roses." Elizabeth Tucker, accompanist, gave an artistic interpretation of Massenet's "Toccata." M. N. S.

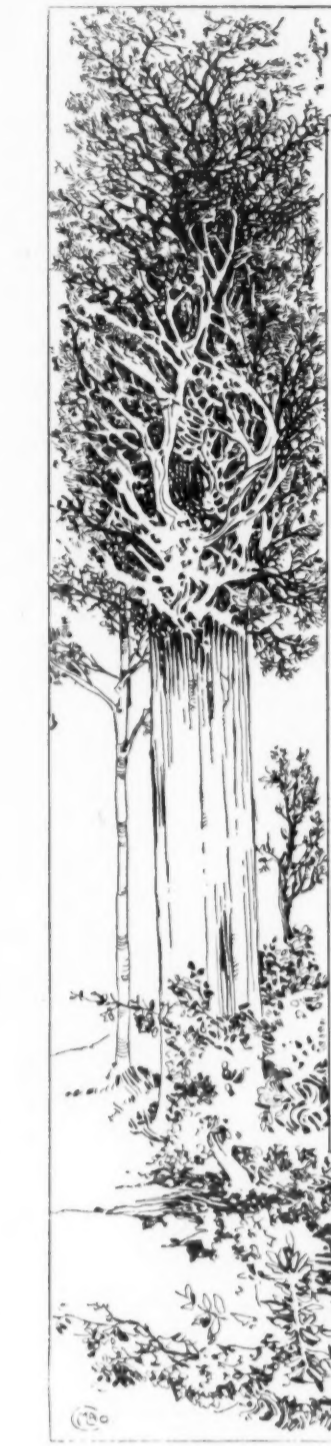
Louisville Quintet Closes Most Successful Season

LOUISVILLE, KY., March 20.—The program of the last of the Winter concerts given by the Louisville Quintet Club recently before a very enthusiastic audience, embraced a Dittersdorf String Quartet, Sinding's "Serenade" for two violins and piano, and Arensky's Piano Quintet, op. 51.

The 1913-14 season has been the most successful one this little body of artists has known, not only from the standpoint of musical perfection, but financially as well. The same five artists have worked together for seven years and have naturally acquired great smoothness as ensemble players. That their concerts are so remarkably supported by the public is a matter of congratulation. The members of the Quintet are Mrs. J. E. Whitney, piano; Charles Letzler, violin; Mrs. Alinde W. Rudolf, second violin; Victor H. Rudolf, viola, and Karl Schmidt, cello.

Syracuse Pianist in Recital

SYRACUSE, N. Y., March 20.—In his piano recital at the College of Fine Arts Wednesday evening, Prof. Iliff Garrison, of the faculty, played Brahms's Varia-



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tions and Fugue on a theme by Handel, the Schumann "Carnaval" and an effective group of Russian works, noteworthy among them being "The Doumka," Tschaikowsky; "Rondes des Fantômes," Liapounow, and "Lesghinka" from "The Demon," by Rubinstein. There was a fair sized and appreciative audience. The pianist played admirably. L. V. K.

Sara Gurowitsch Plays Before Clubs in Various States

Sara Gurowitsch, the popular cellist, during the past month played in concert before the Friday Morning Club in Washington, the Mendelssohn Club in Albany, the Brooklyn Arion Society in Brooklyn and the Paterson Festival Orchestra in Paterson, New Jersey. In a re-engagement at Pittsburgh she played the Rubinstein Sonata for piano and cello, and also the Tschaikowsky Trio with Mrs. Ethel Herr Litchfield, pianist, and Vera Barstow, the American violinist.

Miss Gurowitsch's bookings for next season include an early autumn contract with the Redpath Bureau's artists course, this tour to last six weeks.

Buddhist Chant in Chinese on Lowell Program for Ethelynde Smith

LOWELL, MASS., March 20.—Ethelynde Smith, the soprano, sang to an overflowing audience under the auspices of the People's Club recently. Miss Smith's program was made up almost exclusively of compositions by modern composers. There was one group which included two German songs, a Spanish number and a

Buddhist chant in Chinese. Among the numbers by well known American composers were two songs by Margaret Lang, "Day is Gone" and "Somewhere," Cadman's beautiful "From the Land of the Sky Blue Water," "A June Morning" by Charles Willeby, Mary Turner Salter's "A Rose Rhyme" and "March Wind," and Carrie Jacobs-Bond's "His Lullaby" and "A Perfect Day." The program was concluded with a group of children's songs which made a particularly happy impression upon the audience. There was much applause and Miss Smith added extras.

Capacity Greeted New Symphony Orchestra in Green Bay, Wis.

GREEN BAY, WIS., March 20.—The Green Bay Symphony Orchestra of forty pieces appeared in its initial public appearance recently. A capacity audience greeted the new musical organization and applauded the efforts of the players. Alex Enna conducted the orchestra ably. Each number of the program was heartily applauded and encores were generously given. Suppe's "Morning, Noon and Night in Vienna," Dvorak's "Humoresque," Offenbach's "Barcarolle," and Hoffman's "Jupiter" Overture were given good readings. Walter L. Larsen is concertmaster. M. N. S.

More than 500 Swiss and German choral societies will participate in the International Song Festival in Basel on June 14 and 15.

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MUSIC IN THE NEW AGE: II

A New Gospel of Music—Its Relation to Present World Movement—Essential Unity of Evolution—Fundamental Importance of "Mass-Appreciation"—Music's Expressional Capacities

By ARTHUR FARWELL

The New Age brings with it a New Gospel of Music, but in order to see the full force and meaning of that Gospel it is necessary to see it in its broad relation to the determining principle of the New Age. This principle I have referred to as the "emergence of Spirit" in all departments of thought and activity, and the corresponding yielding or giving way of the letter. The "letter" may be understood, in this connection, in a very broad sense, as traditional belief in contradistinction to creative intuition or revelation, and as the tangible universe of matter and force in contradistinction to Infinite Creative Spirit. But Spirit is the Infinite Affirmative, and if it comes forward it follows that the negative must recede. This "negative" is nothing else than the mistake or "inversion" of the unawakened mind in looking for primary cause or authority in the "letter"—the material world and its traditions—instead of seeking all primary cause and authority in the Spirit, One and Universal, which gave the letter birth.

The emergence of Spirit thus means, in each individual mind as it awakens, a dissolving of the supremacy of tradition, of precedent, of matter, of blind force, as the case may be, and a shining through of the One All-Creating Spirit, from Whose creative thought is our world, ourselves, and the infinite Life, Love, Freedom and Joy which is unfolding itself to its completion and perfection through us. It is therefore important for us to note in what ways this dissolving of the supremacy of the "letter" is taking place in the general mind about us, for we are not dealing with anyone's theories, but with an evolutionary movement of mankind, in which we ourselves are the chief actors, and our own destiny the "soul of the plot." Unless we realize this matter thus broadly, we shall fail to see the universal magnitude of the evolutionary power and purpose in the matters of music and other arts closely at hand.

Unity in Diversity

Of most particular importance is it that we recognize clearly and once for all that howsoever diverse the departments of life—scientific, philosophical, artistic, or what not—in which this liberating evolution of the New Age occurs, these widely different manifestations are the manifestations of the One All-Creating Spirit. Since that Spirit is Infinite, Omnipotent and One, it can have no purpose against Itself, and therefore the present evolutionary movement can be interpreted only on the assumption of singleness of purpose in all these diverse manifestations. If this is true, then we should expect to find that these manifestations could be reduced to a common element, or at least that, upon analysis, they would yield a common denominator. It should appear that, in our present evolutionary upheaval, all the different forms of human activity had been overtaken by one single wave, which had carried the same influence into each, however different the outward manifestations of that influence. A little observation will indicate that this

is the case, and in what manner, but this subject is too tremendous for anything beyond the merest suggestion here.

Scientific Phase of the Matter

Nowhere is the evolution of which we are speaking more striking than in the world of science. Scientific method must continue to retain its character, but the plodding days of science are over; it is now leaping to extraordinary results and conclusions, as witness wireless telegraphy and telephony, the aeroplane, radio-activity in its many phases, and the realizations to which it is leading. Scientific discoveries of any kind, in any age, are "striking," but our concern is with the particular nature of the discoveries of the present time, and the contrast which they afford to the nature of scientific discoveries of earlier times.

The world is long past its period of excitement over the discovery of the principle of levers, joints, gears and such mechanical devices, which represent nothing more than physical life. It is less far distant from its excitement over the discovery of the principle of mechanical application of the phenomena of the life of sense, as seeing and hearing, which are embodied in such inventions as the photograph camera and the phonograph. The world is now in the period of its excitement over the mechanical application of the psychic functions of life, as clairvoyance, telepathy and clairaudience, which are manifested respectively in the X-ray, the wireless telegraph and the wireless telephone. But the psychic functions of the mind are nothing more than the mechanical part of the spiritual nature, and science, by revealing what we may call the spiritual mechanism of man, is leading rapidly over to a recognition of the spiritual nature for which that mechanism exists. This revelation is coming, together with the revelation of the availability to man of the universal forces, in a degree hitherto undreamed of. Professor Soddy, one of the leaders in radium experimentation, has told us that the forces which we now employ are but a "secondary and insignificant offshoot of the primary tide," and that the influencing of the action of radium involves the principle of the breaking apart of the atoms of all elements and extracting therefrom energy "a million times greater than any at present utilized." He announces that "the main stream which vivifies and rejuvenates the whole universe passes by our very doors, and to its ultimate control and utilization it is now legitimate to aspire." This stupendous matter, again, as it develops will be found to be in direct correspondence with the immediate connection of the individual mind with the Infinite Mind and Its powers. Without considering this latter correspondence, however, and taking the matter of present scientific evolution purely on its scientific merits, it will be seen that the whole trend of discovery and invention is to increase the freedom and power of man—freedom from the limitations of time and space, from disease, from a cramping set of older conditions, and power over the world upon which he lives. This is nothing more

than the increase of Joy, that same Life, Freedom and Joy which is the substance of the Spirit.

Educational Parallels

In the field of education a similar truth is plain in the last great educational revelation, which has been made by Maria Montessori. She has swept aside at a stroke the outrageous web of ugly beliefs, traditions and customs which have enveloped the education of the child, and has shown the spontaneous development of goodness, intelligence and beauty in the spirit of the child under conditions of freedom, which could never arise in fullness under the traditional conditions imposed by education. It is not surprising, therefore, to find Montessori laying down, as the supreme test of whether the proper activity is being given the child at any stage of its progress, the child's degree of "attention" and "joy." Much could be brought to bear, in the educational world, upon what I am seeking to show, but this single and highly significant instance will serve to indicate what is meant by the "emergence of Spirit" in the educational world.

In the sphere of government, and particularly in those nations where it is most important that it should be, namely, the Anglo-Saxon nations, the weight of human thought and endeavor is being thrown in the direction of peace. While these nations do not let the strength of the sword-arm diminish, they look continually to the strengthening of the hand of fellowship. Power is of Life, and peace is a consequence of the use of power to prevent strife, whether that power is material or spiritual. And the prevention of strife is freedom from war, and freedom from war liberates the human spirit for its expression in beauty and joy. The present world movement to establish the spirit of peace as an ideal is thus a direct manifestation of Spirit, in its same ultimate aspect of Freedom and Joy, and the continuance of wars, even if greatly prolonged, will not unduly trouble those who know that that which is established in Spirit must at last become established in the material world.

The Testimony of Painting

In the art of painting, the last decade has brought an emancipation which is phenomenal. The artist in general is a being particularly radical by nature. As creator he is constantly an iconoclast, shattering the old with visions of the new. As child of Dionysus—in his aspect of a being of passions and dark mysteries—he may not infrequently be expected to carry liberty to the point of license. The wave of Futurism, Cubism, Synchronism, and other more or less closely allied movements in the world of painting, may in many aspects be regarded in this light. But anyone who has followed the newer movement closely will have learned to separate the sensationalists from the creators in its ranks, and will have perceived in it a powerful and sweeping impulse for the liberation of the human spirit in expres-

sion. The artist must be joyous in creating, for no joy can come to the artist who beholds the sorry spectacle of himself merely perpetuating tradition and precedent upon his canvas. And so, in the unprecedented wave of new and surprising developments that is flooding the entire art-world, we see again the advance of the Spirit that presses toward Freedom and Joy.

Other Activities

It would be easy to multiply instances indefinitely, but it would require a volume to deal adequately with this matter. In literature, for all that disappoints the connoisseur, there is to-day a world-wide freedom from ignorance of the world's affairs, through an amazing increase of writing and publishing, such as the world has never known, and a corresponding common and widespread enjoyment of the products of literary imagination. And the last Nobel Prize for literature has gone to the poet, Rabindranath Tagore, who is closer to the Light and Joy of the Spirit than any other poet of the time. In philosophy the one man who has truly gained the ear of the time is Henri Bergson, who seeks to lift philosophy above every species of mere intellectual fermentation, and to make it "the coincidence of human consciousness with the living principle whence it emanates, a contact with the creative effort." The Joy which philosophy seeks thus, is sought by religion through an upheaval in the church following upon a decay which has threatened its very existence, and by the establishment of new churches which frankly make an end of arid doctrinal discussion and aim directly at human happiness.

We thus perceive the Unity of the Spirit which is manifesting Itself through the different departments of human activity, and that in all these manifestations It has one single end, which is spiritual, and hence ultimately material, emancipation, through the perpetual expansion of man's being into more complete and luminous realizations of Life and Joy.

Corresponding Musical Evolution

From the matters touched upon, and from many others, we are to look for a corresponding unfoldment in the sphere of music. This we find not only in the extraordinary increase in the expressional capacity of music at the present time, but particularly also in the discovery of what I have referred to elsewhere as "mass-appreciation," the capacity of the people to receive the essential message of the greatest music without previous intellectual training, and which has been demonstrated at the public concerts at Central Park, New York City, and elsewhere.

Through this capacity arises the New Gospel of Music, which is, that the message of music at its highest is not for a few, but for all; not sometime, but now; that it can be received by all, and is to be given to all. The significance of this gospel for the future will be considered in another chapter.

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"MUSICAL AMERICA'S" OPEN FORUM

The Tragedy of a Family

To the Editor of MUSICAL AMERICA:

Since Mr. Freund was here I have had an opportunity to talk with Mrs. Dreyfuss, one of our most educated and cultured musicians. She studied for years abroad, with Bouhy, Lombardi and other distinguished teachers. She is thoroughly acquainted with the situation there, and heartily endorses all Mr. Freund said with regard to the danger of young girls going to Europe, especially to those who have but mediocre talent.

While very complimentary with regard to Mr. Freund's address, she made one criticism, which I think will be of interest to your readers. She said that from her experience it was not so much the tragedies of young girls which needed to be exploited, but the tragedies of the families which are broken up when a young girl goes to Europe and is accompanied by a relative, especially by the mother. She told me several stories to substantiate what she said, of which the following is perhaps most to the point.

She said that when she was studying years ago in Milan a very beautiful young girl went there from the United States with her mother. The young girl had a fine voice, great personal charm and considerable education. The mother had had no advantages of education and was utterly and hopelessly lost in a strange country of the language of which she understood not one word. She had sacrificed all the property she had to provide for the family at home while she went abroad with her daughter.

Later pressing letters from home with regard to the condition of the family forced the mother to return, leaving the daughter alone in Milan.

When the mother was back in the United States she sent over a younger sister to be with the girl who had been left in Milan to study, and who, during the mother's absence had become acquainted with some handsome young Italian officers and by the time her younger sister arrived from America had started to lead a gay life with them. Within two years after that, through late hours, cigarettes, and being in the

wrong hands, the young girl had lost her voice and much of her personal charm; in fact, she and the younger sister were on the downward path.

In the meantime the family in the United States had gone to pieces, so that in the effort to make a singer out of a beautiful American girl with talent and almost everything that could demand success, disaster had overwhelmed them all.

Truly yours,

R. G.

Indianapolis, March 21, 1914.

Urges Encouragement of Creative Artists in This Country

To the Editor of MUSICAL AMERICA:

It is needless to repeat what you have no doubt heard from thousands of other musicians, but I only wish to add my word of approval for your courageous stand on behalf of American musicians, composers and teachers.

Here in St. Louis we have maintained for three years past a chapter of the American Guild of Violinists, the main object of which is to raise the standard of the American-born player of string instruments, and to encourage composition and public performance of chamber music by American composers.

This Winter I gave a series of five lectures in the largest public high school of St. Louis on the "Evolution of the Modern Orchestra" and "Modern Symphonic Music." The subjects covered were "Instrumentation," "Idealized Dance Rhythms," "The Symphony as Developed by Mozart and Beethoven" and finally "Program and Absolute Music." Each lecture was illustrated by a splendid musical program played by the entire Symphony Orchestra of seventy-five men, and an audience of about eighteen hundred High School children and adults testified their interest by attending all five lectures.

I think that educational concerts of this nature would help along the American musician considerably. I do not believe, however, in a sentimental patriotism which would magnify the merit of the American composer simply because of his nationality. If we have in our midst a creative genius who can think in the language of tone, and who has the power to produce significant original works, there will not be the slightest question that his works will make their way around the world in due time.

I do believe most emphatically in giving every possible encouragement to creative artists in this country, for a man can only do his best work with a stimulus of friendly encouragement and at least the hope of a public hearing at some time. Very sincerely yours,

VICTOR LICHTENSTEIN,
President.

American Guild of Violinists,
Musical Art Building,
St. Louis, Mo., March 21, 1914.

Wants Names of Dora Doty Jones's Disciples

To the Editor of MUSICAL AMERICA:

As Literary Executor of my sister, the late Dora Doty Jones, I am constantly receiving inquiries from students and teachers about her authorized representatives and teachers of her method as given out in her books "The Technique of Speech" and "Lyric Diction." My sister died in London and I can find no list of her teachers among her papers. I

thought that through your journal, of which I've been a subscriber for several years, I might ask teachers of her methods to send me their addresses.

Very truly yours,

(Signed) WM. H. JONES.

716 Colonial Avenue,
Norfolk, Va.

Practical Results of the Propaganda

To the Editor of MUSICAL AMERICA:

Allow me to express to you my appreciation of the noble work you are doing for the uplift of music and musicians in America.

I feel sure your efforts are already being crowned with success, for in all parts of the country we see a better recognition on the part of managers and the public generally of American artists, and I think the time is not far distant when the deserving American musicians will come into their own, and I trust you will receive at least the appreciation and thanks of all those you are striving to benefit.

Very truly yours,

H. R. HUMPHRIES,
Conductor Banks Glee Club.

Schuyler Arms,
New York, March 24, 1914.

A HARPIST'S DILEMMA

Annie Louise David Has Unique Experience in Bennington, Vt.

Annie Louise David, the harpist, was booked for a recital in Bennington, Vt., on Wednesday evening of last week. Upon reaching the city she found that her harp had not arrived, although it had been checked to go on the same train with her.

A harp recital without a harp presents difficulties. After much telegraphing and telephoning it was learned that the harp had been sent to Burlington, Vt., the similarity in names causing a near-sighted baggageman to make this blunder. It was too late in the day for a public announcement to be made of a postponement so Mrs. David went to the church where the recital was to be given and made a little speech to the audience in which she told of the misfortune that had occurred. She said further that the harp had been ordered sent to Troy, where she was to appear the following night with the Troy Vocal Society, but that she would return to Bennington on Friday evening and give them the deferred program.

On her return Friday evening, she found the church more crowded than it had been on the first night. She was given a hearty welcome and her program was received with great enthusiasm.

Caruso at Aunt's Funeral

Enrico Caruso was one of the mourners last Monday at the funeral of his aunt, Mrs. Maria Ammarano, who died at her home in Paterson, N. J., on March 20. Mrs. Ammarano was the sister of Caruso's mother and had always been a favorite of the great tenor.

JANPOLSKI RESUMES CAREER

Baritone Fills Many Engagements After Recovery From Illness

Appearances in Verdi's "Manzoni" Requiem, Saint-Saëns's "Samson et Dalila," Rossini's "Stabat Mater," Mendelssohn's "Elijah" and Elgar's "King Olaf" are among the engagements which Albert



Albert Janpolski

Janpolski, the Russian baritone, has filled since his recovery from illness. Last Fall he was obliged to cancel all his engagements owing to a severe attack of appendicitis.

Mr. Janpolski has also sung a number of private recitals recently in New York and Washington at the homes of Charles R. Crane, Edward Pollock, Harry Slater and Finley Shepard. On Saturday evening, March 21, he was heard at a concert for the Manhattan Hospital at the Hotel St. Regis, New York, where he made a profound impression. The baritone expects to give his New York recital, originally planned for last November, before the close of the season.

NEW OPERA BY MESSENGER

"Beatrice" Achieves Success in Its Première at Monte Carlo

PARIS, March 22.—"Beatrice," a four-act opera, by Robert de Flers and Gaston de Caillavet, with music by André Messager, was produced last night at the Monte Carlo Opera and was pronounced by the critics there to be the best work of its composer. The score is described as most impressive.

The story has been adapted from Charles Nodier's novel based on the legend of Sister Beatrice, who was torn between the passion of carnal love and religious devotion. The title rôle was admirably sung by Mme. Andrée Vally and the tenor, Rousselière, had the principal male rôle. The work will be sung later in Paris and London.

Arthur Shattuck to Tour in America Next Season

Arthur Shattuck, the American pianist, will return to the United States for a tour under the management of Haensel and Jones during the season of 1914-15. It is two years since this artist has visited his native land, most of his time having been spent in travel and concert work in the Old World. Recent European engagements of Mr. Shattuck include six cities of Holland, The Hague, Amsterdam, Arnhem, Nymegen, Wrecht and Rotterdam.

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TWO MINNEAPOLIS SYMPHONY CONCERTS

Orchestra Welcomed Home After Its Eastern Tour—Elman in Brahms Concerto

MINNEAPOLIS, March 19.—The return of the Minneapolis Symphony Orchestra to its home city after a three weeks' eastern tour was marked by the enthusiastic welcome of a large audience Friday night.

A very natural weariness following three weeks of travel over long distances, with daily rehearsals and concerts, was evident in the performance. Still, the interpretation of Schubert's "Unfinished" Symphony was very beautiful, and so also was that of Max Reger's Ballet Suite, op. 130. Richard Strauss's "Festival" Prelude for orchestra and organ, op. 61, played at the opening concert of the present season, was repeated by request.

Mischa Elman was the soloist. His principal number was the Brahms Concerto in D Major, which was eloquently performed. He also played the Wilhelmj arrangement of Schubert's "Ave Maria," a Martini Minuet and a Paganini Etude. There was much enthusiasm incident to Mr. Elman's appearance.

The eighteenth popular program of the orchestra was played Sunday afternoon. The call of the out of doors incident to the mild weather had its effect on the attendance, which was the smallest of the season.

Conductor Oberhoffer's program contained many favorite numbers and exploited a delightful solo artist in Jeannette Durno, pianist. Wagner's March from "Tannhäuser," Weber's Overture to "Oberon" and Dvorak's Largo from the "New World" Symphony were played in grateful succession. Three movements of Max Reger's recently published Bal-

let Suite were played—the "Harlequin," "Pierrot and Pierrette" and "Valse d'Amour." The second of these has for its chief feature a cello solo, which was played by Cornelius van Vliet in his usual highly effective manner. Herbert's "Irish Rhapsody" was an unmistakable reminder of St. Patrick's Day, near at hand. It was played with spirit and received accordingly.

Jeannette Durno played the Liszt E Flat Concerto. Refinement and finish were the dominant characteristics of the performance. Mr. Oberhoffer accompanied with his usual skill. Miss Durno reappeared in response to the applause with a Richard Strauss "Reverie."

The Minnesota College Oratorio Society, a chorus of 280 voices, gave a performance of "The Messiah" Wednesday evening in the Auditorium. Walter Hawkinson conducted, with Professor Peterson, of the music department of the college, at the piano. The soloists were Clara Williams, soprano; Ada Dahlgren, contralto; Frederic C. Freemantel, tenor; Gustav Holmquist, bass. F. L. C. B.

OPERA RECITAL ON "JULIEN"

Mrs. George Lee Bready Defines Symbolism of Charpentier's Work

Charpentier's "Julien" was the subject of an opera recital given by Mrs. George Lee Bready in her New York residence studio on March 22. Mrs. Bready traced the story of the opera, recited many of the lines and played much of the music, using indiscriminately, as she explained, the score of the opera and that of Charpentier's "La Vie du Poète" on which the opera is based. The hearers gained a complete conception of the nature of the opera, and the presentation of the text was kept on a lofty plane by the speaker's dignity of declamation and illuminative facial expression.

Mrs. Bready's analysis of the symbolism of the opera was that Julien failed to realize his ideal because this ideal was a false one, in that it was too much tainted with egotism. In other words, his dream was not so much that all mankind might be uplifted, as that he alone might do the uplifting. That is, Mrs. Bready would not draw a pessimistic conclusion from the opera, regarding it rather as a dream from which Julien will take a lesson that leads him to success in Charpentier's next opera on the subject. K. S. C.

Harold Bauer Welcomed in Syracuse

SYRACUSE, N. Y., March 20.—Harold Bauer, who is a great favorite here, appeared this evening in recital under the auspices of the Morning Musicals. The large audience welcomed him most enthusiastically. Dr. Adolf Frey, Prof. Iliff Garrison and Ada Shinaman are Syracuse pupils of his who have gained prominence. The Schumann "Carnival," a Chopin group, Beethoven Minuet in E Flat and the Liszt Etude in D Flat were among the numbers most heartily applauded. L. V. K.



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KUNWALD'S FORCES DELIGHT BUFFALO

Cincinnati Concertmaster Soloist in Appealing Program - Stevenson-Seagle Recital

BUFFALO, March 19.—The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, gave a splendid concert in Elmwood Music Hall, March 19. Dr. Kunwald presented an interesting program, the chief number of which, Tchaikowsky's Fifth Symphony, was given an interpretation that aroused the large audience to demonstrations of wild enthusiasm. Much interest centered in the "Schauspiel" Overture of Erich Wolfgang Korngold, the Viennese boy composer, which was given a superb reading by Dr. Kunwald. Young Korngold is a wonder at working out orchestral effects, but it is doubtful if the average concert-goer experiences any great pleasure in listening to music which appeals more to the head than the emotions.

In beautiful contrast was the Bach A Minor Concerto for violin, which was played with lovely tone and excellent technic by the concertmaster of the orchestra, Emil Heerman. In response to prolonged applause Mr. Heerman played Wagner's "Träume," again displaying his mastery of tone color and musical sincerity. The orchestral accompaniments for these two numbers were models. A fine performance of Carl Goldmark's "Sakuntala" Overture finished the program. This concert was the last of Mrs. Mai Davis Smith's series of six, which have been eminently successful, both artistically and financially.

A concert of excellent quality was that given by Lucille Stevenson, soprano, of Chicago, and Oscar Seagle, the American baritone, of Paris, at the Twentieth Century Club Hall, March 10. Miss Stevenson has sung in Buffalo on former occasions and has many admirers here who gave ample demonstration at this concert of admiration and approval of her artistic work. Miss Stevenson has the good fortune to have as accompanist her sister, Katherine, a very gifted young woman, who gave her sterling support.

This was Mr. Seagle's first appearance here, and admirably did he live up to the artistic reputation that preceded him. In everything he sang Mr. Seagle showed the results of his splendid schooling. His use and command of his vocal resources are valuable object lessons to aspiring vocalists, and has the power to interpret what he sings in a way that carries conviction. This concert was the last of the artist series given under the joint auspices of the Twentieth Century and Chromatic Clubs.

The Chromatic Club presented the

Zoellner Quartet at a recent concert in a program of chamber music, to which this family of players brought to bear all the excellent points in ensemble work for which they are noted. A few days later the quartet gave a concert in the hall of the Holy Angels Academy, which was well attended. This concert marked the third appearance here of the Zoellners this season.

Mme. Jane Noria and her husband, G. P. Centanini, were the guests of a friend here for a few hours recently. Several people had the pleasure of hearing Mme. Noria sing some of her husband's interesting compositions and were charmed with both the work of the singer and the songs she sang. F. H. H.

CENTURY CONCERT DÉBUTS

Helen Stanley, Miss de Rhoda and Mr. Fretwell Have First Hearings

Several artists new to Century concerts were heard at the opera house last Sunday evening, when Helen Stanley made her first concert appearance after a successful début in "Tiefand." Miss Stanley's "Il est doux" from "Hérodiade" was so decidedly relished that she added two encores, Cadman's "Call Me No More" and "Down in the Forest," by Ronald. Frieda de Rhoda sang the Spross "Will o' the Wisp" as an extra after her "Ah, fors e lui." Elbert K. Fretwell, who is singing the tenor rôle in Henry W. Savage's "Maids of Athens," granted an encore after his "Siegfried's Love Song" from "Die Walküre."

Beatrice La Palme supplemented her fluent "Ballatella" from "Pagliacci" with "What's in the Air Today," and Morgan Kingston sang two ballads after his stirring "Thou Shall Break Them" from "The Messiah." Other features of interest were provided by Louis d'Angelo, Alfred Kaufman and the orchestra under Carlo Nicosia.

Zoellners Back from Pacific Coast Tour

The Zoellner Quartet, having returned from a tour of the Pacific Coast, is planning a program of interest to be presented at Aeolian Hall, New York, on Tuesday evening, March 31.

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Mme. Buckhout and Tollefsen Trio Give New York Concert

Soprano and Instrumentalists
Appear Before "Overflow Audience" in Æolian Hall

It was before one of the largest audiences that have assembled at Æolian Hall, New York, during the present concert season that Mme. Buckhout, a soprano widely known in musical circles in New York, and the Tollefsen Trio appeared on Saturday evening, March 21. To accommodate the overflow audience more than one hundred chairs were placed on the stage.

The trio, which is composed of Mme. Augusta Schnabel-Tollefsen, piano; Carl H. Tollefsen, violin, and Paul Kefer, cello, opened the program briskly with a premiere performance of a Trio in A Major, op. 12, by Victor Bendix, a contemporary Danish musician. It was largely due to the excellence of the performance that the work was made even mildly interesting, as its conventional harmonies and its Mendelssohnian melodic nature are scarcely thrilling. The three accomplished artists won another ovation after the "Dumky" Trio of Dvorak; here they had music which allowed each to show his individual gifts and yet to combine in the ensemble, which was finely preserved throughout.

Mr. and Mrs. Tollefsen performed also the Prelude and Scherzo from Gottlieb-Noren's Suite in E Minor, op. 16. This is fine music, healthy and effective, and the artists made the most of it. In the Scherzo Mme. Tollefsen distinguished herself especially, while the opening theme of the Prelude was sung on the G string by Mr. Tollefsen with much warmth.

Frank Bibb's "Hymn to Apollo," A. Walter Kramer's "I Dream'd and Wept a-Dreaming," Cornelius Rubner's "Longing," Grieg's "En Svane" and the "Spring Song" from Herbert's "Natomia" made up the first group for Mme. Buckhout. Her second was devoted to John Cushing's "Fleurette," Marion Bauer's "Phyllis," Carl H. Tollefsen's "Sweet Kitty of Coleraine," Oley Speaks's "April Rain" and Mary Helen Brown's "I Know," all of them dedicated to her by their composers. Mme. Buckhout sang with artistic taste and intelligence, revealing a soprano of good quality. Her charming personality won her



The Tollefsen Trio: Carl H. Tollefsen, Violinist; Paul Kefer, cellist, and Augusta Schnabel-Tollefsen, pianist.

hearers from the moment she appeared and she was obliged to add extras.

John Cushing supplied the piano accompaniments from memory in a praiseworthy manner.

NEW PITTSBURGH CLUB

Musicians Organize for Social Purposes
—Prominent Men on Roster

PITTSBURGH, March 23.—Pittsburgh's newest organization, the Musicians' Club, has taken permanent quarters in the Forbes Building, Forbes and Atwood streets. The formation of the club is due to a desire of musicians to have a place for social meeting. The officers are Charles N. Boyd, president; Will Earhart, vice-president; William H. Oetting, treasurer, and Oscar W. Demmler, secretary.

The club roster is as follows: Harry Austin, John A. Bell, Albert Bellingham, Carl Bernthaler, E. B. Bilbe, Charles N. Boyd, Harry Brockett, Frank J. Brosky, Arthur G. Burgoyne, Frank Carr, Curtis Clark, John W. Claus, O. W. Demmler, Joseph C. Derdyn, Will Earhart, W. C. Earnest, Harvey B. Gaul, Charles A. Granninger, William C. Hamilton, Charles Heinroth, Frank Milton Hunter, L. E. Huseman, Selmar Jansen, Glendenning Keeble, Charles P. Koch, William Kottman, Fred Lissfelt, Ernest Lunt, James Stephen Martin, Charles E. Mayhew, William H.

McConnell, J. D. McGinness, Ralph K. Kerker, Martin Miessler, D. T. Moore, C. Price Mustin, Edwin Napier, Fred Newman, Hougard Nielsen, Casper S. Niesen, William H. Oetting, Theodore Rentz, John R. Roberts, Dallmeyer Russell, Victor Saudek, Ralph B. Savage, Jack Sorlin, Morris Stephens, Arthur L. Tebbs, Bert Webber, Beveridge Webster, George C. Weitzel, Vincent B. Wheeler, T. Carl Whitmer, W. H. Witt, Emil Wolff, and life members J. H. Gittings and J. P. McCollum. E. C. S.

AMERICAN MUSIC EVENING

An Unusual Program Presented by the
Laurier Club in Brooklyn

American music, much of which showed singular merit, had a hearing under happy auspices on the evening of March 19, at the Chateau du Parc, in Brooklyn, when the Laurier Musical Club, of which Rowlee McElvery is president, presented a program of compositions by Homer N. Bartlett, R. Huntington Woodman, Henry Holden Huss and Sanford Ashley Pette.

Mr. Bartlett played some of his own piano compositions and the other artists represented on the program were Mr. McElvery, basso; Kathryn Platt Gunn, violinist; Harriet Villette Brown, soprano; Eleanor Payez, pianist; A. J. Belenito, tenor, and Emma Williams, contralto.

Throughout the evening a high standard of artistry was maintained both in the creative and interpretative work. A number of new compositions had their initial presentation and were received by a discriminating audience with evidence of warm approval.

"MUSIC FOR THE PEOPLE"

Arthur Farwell Gives His Address in
Ottawa, Can.

Arthur Farwell, who last year stirred Toronto, Canada, through his address on "Music for the People" before the Canadian Club of that city, addressed the Canadian Club of Ottawa on the same subject at its luncheon on Saturday, March 21, at the Chateau Laurier. Mr. Farwell covered the points made in the Toronto address, which referred to principles deduced from his experience with the Municipal Concerts in New York City, and went beyond this to the principles of music for the people as exemplified in the Pageant, which he defined as "the most complete living manifestation through art of the Fatherhood of God and the Brotherhood of Man."

A dinner was given for Mr. Farwell in the evening at the Chateau Laurier by W. J. Gerald, the president of the Canadian Club, at which the possibilities of public music for Ottawa in the future were discussed.

Consolo Cancels Tour

A cablegram received by MUSICAL AMERICA from Ernesto Consolo, the eminent pianist, now in Lugano, Italy, states that he has cancelled his projected tour of the United States.

MUCK FORCES CLOSE BALTIMORE SERIES

Big Audience for Paderewski as
Soloist—Longy Club Plays
New Strube Work

BALTIMORE, Md., March 20.—The last concert of the Boston Symphony season was given on March 18 before an immense audience, with Paderewski as the soloist. The program comprised the C Minor symphony of Beethoven, the Serenade in D Major by Mozart, and the piano Concerto in A Minor by Paderewski. In reading the symphony Dr. Muck gave an intellectual interpretation, broad and reposeful throughout. Anton Witek was given recognition for his solo part in the Serenade. The Polish pianist made a wonderful impression with the playing of his concerto. The values of the work were brought out in a most telling manner by Dr. Muck and the orchestra and by the imposing forcefulness of Paderewski. With the close of each movement great applause was given and at the close Paderewski consented to add encores, however not without demanding absolute quiet and addressing his audience with: "Either close ze doors or ze piano". The extra numbers were Song without Words in G of Mendelssohn and the "Butterfly" Etude of Chopin.

At the regular field night of the week on March 17 the Florestan Club offered its members a rare treat in the appearance of the celebrated Longy Club of Boston. The quintet for wood wind recently composed by Gustav Strube, now occupying the chair of Harmony and Composition at the Peabody Conservatory of Music, was the chief offering of the evening. This work, which had been especially written for these artists, was given an ideal rendition. It deserves a place of prominence among the limited literature of its kind. The interweaving of themes in the first movement results in a most colorful scheme. The lofty atmosphere of the slow movement and the novel rhythmic effects in the scherzo and the allegro were brought out finely. The other offering was also novel, a sextette of a poetical nature, in three movements called "In the Woods" and is the work of A. Maquarrie, flutist of the organization. There is considerable melodic worth and technical treatment which lends itself admirably to the outline of the work.

For Alma Gluck's appearance at the eighteenth Peabody recital this afternoon all available seating and standing room was disposed of several days before the concert, a distinction which Miss Gluck gained by her artistic appeal. Her magnetic personality was strongly in evidence and the big audience, filling the hall and crowded around the artist upon the stage, sympathetically responded to every mood presented by the inimitable singer.

Peter W. Dykema, of the University of Wisconsin, gave a lecture on March 17, at the Peabody Conservatory on "The Music of the Community and the Home," under the auspices of the Women's Civic League and of the Peabody musical appreciation class. Among other things, he contends that there is a place in every big chorus for the person who cannot carry a tune, just to make a noise in order to furnish the basic monotone deemed essential to the best kind of chorus singing. F. C. B.

Noted Artists to Aid in R. E. Johnston's
"Mi-Carême Fête"

Under the management of R. E. Johnston, a "Mi-Carême Fête" will be given in the Hotel Astor, New York, on Sunday afternoon and evening, March 29. There will be a concert both afternoon and evening, and Mr. and Mrs. Vernon Castle will give an exhibition of modern dances, accompanied by a Viennese orchestra under the conductorship of H. M. Golub. The soloists on the afternoon program will be Gertrude Manning and Dan Beddoe, the tenor, and in the evening Frances Alda, of the Metropolitan Opera, will appear, assisted by Frank LaForge, pianist, and Gutia Casini, cellist.

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IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Gilberté's Music at Minna Kaufmann's Studio

Mme. Minna Kaufmann entertained in honor of Hallet Gilberté, the New York composer, at her Carnegie Hall studios on Sunday afternoon, March 22, when a brilliant assemblage of friends of the singer and composer were present.

An hour of music was given, the program being devoted to Mr. Gilberté's works. Mme. Kaufmann sang his "Minuet—La Phyllis" and his waltz song "In the Moonlight—In the Starlight" with captivating charm, and won unanimous approval for her artistic singing. The dainty character of the first and the brilliant nature of the waltz were both happily interpreted.

Lottie McLaughlin, a young Maine soprano, was heard in "The Morning Star" and "Spirit Love," both in manuscript; "There Little Girl Don't Cry," "Spring Serenade," "A Maiden's Yea and Nay" and "Ah! Love But a Day." She is the possessor of a fine voice, well suited to the demands of the music she sang. Her interpretative ability is marked and she was applauded enthusiastically. Mrs. Gilberté, the gifted wife of the composer, recited her imaginative poem "The Year" to music by her husband and also entertained with a delightful humorous monologue on "Vocal Methods." She is equally at home in the serious and lighter moods.

William Simmons, the young American baritone, proved himself one of the ablest of our younger singers in "Forever and a Day," "Two Roses" and "Spanish Serenade." His inspired delivery of the first song and his deeply felt interpretation of the second were much admired, while in the final serenade he caught the rollicking spirit admirably.

Mr. Gilberté presided at the piano in an altogether praiseworthy manner and was applauded with the singers for his excellent compositions.

Anne Stevenson Pupils Reveal Talent

Having been postponed on account of the bad weather from March 1, the fifth monthly recital by pupils of Anne Stevenson was given on March 10, when the two pupils heard to excellent advantage were Maude Dixon and Helon Meseritz. Miss Dixon, who is prominent in church and concert work in Omaha, Neb., and Council Bluffs, Ia., sang her numbers with charm and sincerity. She gave Salter's "Remembrance" with much depth of feeling. Miss Dixon's charming Scotch accent in Whelpley's "Dinna Ask Me" won much applause.

There was a fine legato and smooth purity of tone in Miss Meseritz's singing of "Se Florindo e Fedele" of Scarlatti, which showed a true understanding of the classic style. In the "Shadow Song" from "Dinorah," Miss Meseritz surprised her audience by singing the intermediary dramatic portion omitted by many coloratura sopranos as being too heavy. Through her effective training and evenness of voice Miss Meseritz sang this part as evenly and as effectively as the rest of the aria.

Jacob Massell Pupils in Recital

The recital by pupils of Jacob Massell was given on March 22 at Carnegie Chamber Music Hall. A feature of the program was the performance of Helen Heineman, soprano, who has been engaged to sing a leading part in the production of Gilbert and Sullivan's "Pina-

fore" at the Hippodrome. Marvine Maazel, a boy pianist, a pupil of Mrs. Thomas Tapper, was heard to good advantage as the assisting artist, playing two of Neupert's Octave Studies, Cyril Scott's "Danse Negre," and two Chopin Valses. The rest of the program was performed by Mr. Massell's pupils, Warren K. Rishel, Gertrude Ginzberg, Mrs. Freda Philo, Margerite Potter, Isai Bernardi, Bertha Kirschenbaum, Leona Sherwin and Vilma Goodman. Miss Heineman sang artistically several Puccini arias and a duet from "Il Trovatore" with Mr. Bernardi.

Parsons's Pupils Play at von Ende School

The weekly concerts at the von Ende School of Music have been increasing in favor with the public, so much so that the last concert given by the pupils of Albert Ross Parsons was crowded to the doors and many were turned away.

Mr. Parsons's work at this school has never shown to better advantage than when his pupils appeared last Thursday. An interesting introduction was given by J. Stanley Hooper, who played his own Fugue in G from manuscript, as well as Weber's "Polacca Brillante." Other students who performed were Muriel Coulson, Aida Dolinsky, Raimundo Llada, Philip Feinne, Maurice Redderman and Maximilian Kotlarsky.

Musical at Oscar Saenger Studio

On Tuesday afternoon, March 17, Mr. and Mrs. Oscar Saenger gave one of their delightful studio musicales. Lillian Palmer, who possesses a beautiful coloratura soprano voice, sang "Caro Nome" from "Rigoletto," the "Spring Song," by Henschel, and Chadwick's "Danza." Mrs. E. H. Thomson, contralto, sang the "Habenera" from "Carmen," "The Chrysanthemum," "Come Into the Garden, Love," by Salter, and "The Years at the Spring," by Mrs. H. H. A. Beach. Henri Barron, formerly leading tenor with Henry Savage's "The Girl of the Golden West," gave an aria from "La Bohème," an aria from "Carmen," a "Russian Romance" (sung in Russian), and an aria from "Eugene Onegin." Helen Chase was the efficient accompanist.

Van Yox Studios Supply Quartet for New Jersey "Rosemaiden"

The quartet for the performance of Cowen's "Rosemaiden," on March 27, at the annual concert by the chorus of public school children of Passaic, N. J., under the direction of Robert Merton Howard, supervisor of music, was furnished by the Van Yox Studios of New York. The quartet consisted of Blanche Heyward, soprano; Henrietta Turell, contralto; John Young, tenor, and E. L. Brown, baritone. Roy W. Steele, another Van Yox pupil, has been engaged as tenor soloist for a two weeks' festival tour with the Russian Symphony Orchestra, beginning April 13.

Bach Program by Pupils of Ellen Gorton Davis

Pupils of Ellen Gorton Davis, assisted by Maud Ritchie, contralto, were heard in a piano recital on March 21 at Miss Davis's Carnegie Hall Studios. The program consisted entirely of works of Bach, commemorating the birthday of the great composer. The pupils taking part were Helen B. Chrystal, Ann K. Colton, Nina Bacile, Margaret Heller, Charlotte Pattison, Marjory Eastman and Mrs. Lester B. Ford.

Luckstone Pupil Sings One of Teacher's Songs in Recital

Catharine Moore, soprano, a pupil of Isidore Luckstone, was heard in a song recital on March 20 at the studios of Mr. Luckstone. Her program contained songs in German, French and English, and included one of Mr. Luckstone's own compositions, "Que je t'oublie," which

was received with enthusiasm. The balance of the program consisted of Strauss's "Die Nacht," Brahms's "Wie Melodien" and "Sandmännchen," Bemberg's "Aime-Moi," "Psyche" by Paladilhe, Weckerlin's "Dormezvous?" and Rimsky-Korsakow's "Chanson Indoue." The group in English contained songs of Chadwick, Thayer and Cadman.



Arthur G. Burgoyne

PITTSBURGH, PA., March 23.—Arthur G. Burgoyne, the music critic, professor of musical history and esthetics at the Carnegie Institute of Technology, editorial writer for the *Chronicle-Telegraph* and a man who has a large personal following among the members of the large orchestras of America, as well as artists of world-wide fame, died at 2 o'clock this morning of pneumonia at his home in this city, aged fifty-three years.

He had been identified with active newspaper work in this city for thirty years and one of his daily duties was to write a poem on a current subject. He was "town poet" in all that the words imply and had worked for the *Pittsburgh Leader*, *Gazette-Times* and the *Chronicle-Telegraph*, in the order named, during his newspaper career. He was a linguist, having mastered twelve languages. He was a member of the Musicians' Club and beloved by all musical people in Pittsburgh for the fairness of his musical criticisms. He leaves a widow and one son, Arthur G. Burgoyne, Jr., also a newspaper man; three daughters, Mrs. J. E. Schuecker, Florence and Mabel Burgoyne at home, and one sister,

Mrs. Anna Burgoyne, of Washington. The deceased was graduated from Trinity College, Dublin, and was a son of the Queen's inspector of schools. He took a degree in the University of London and then came to America. His two professions in life were teaching and literature. He was an authority on everything musical. E. C. S.

Marie Jansen

Marie Jansen, a comic opera favorite of twenty-five years ago, died in Milford, Mass., March 20, at the home of her brother-in-law after a brief illness. She was sixty-five years old. In private life Miss Jansen was Hattie Johnson. She was born in Boston, and made her stage debut in 1881 in New York. In 1883 she joined the forces of Colonel McCaull, and appeared in "The Beggar Student," which was her first great success. Charles Wyndham took her to London the next year, and she created for him the title rôle in "Featherbrain." Upon her return she became leading woman in Francis Wilson's company, a position she retained for several years, appearing in "Erminie" and many other favorite operas. In 1901 she organized a company of her own and toured the country. Shortly after this she retired.

Katharine Kulp Hall

ST. LOUIS, March 20.—Katharine Kulp Hall, wife of William John Hall, passed away at 3 o'clock Sunday afternoon, March 8.

Mrs. Hall was known as a brilliant musician, a woman of the highest ideals, as well as of most striking beauty. She was associated with her husband in all his most prominent work as composer, organist, singer and teacher, as well as in his editorial duties.

Edward E. Rinehart

PITTSBURGH, PA., March 23.—Edward E. Rinehart aged seventy-eight years, who for thirty-eight years was supervisor of music in the Pittsburgh public schools, died Saturday night at his home in this city from the effects of burns received last week. He was born in Pittsburgh and educated in the public schools of the city. He was a veteran of the Civil War. He entered the services of the city in 1874 as a music teacher and was supervisor of music in the public schools until 1912 when he resigned. E. C. S.

Melanie Kurt

CREATES PROFOUND IMPRESSION

IN LONDON AS

KUNDRY in "PARSIFAL"

The London Morning Post writes:

ROYAL OPERA COVENT GARDEN

A NEW SINGER

There are no signs that the British public regard Wagner's "Parsifal" as being a futile effort of a worn-out brain. Every seat was occupied at the Royal Opera last night when it was performed for the eighth time. Frau Melanie Kurt, of Berlin, who is new to London, made her appearance as Kundry. She had no difficulty in showing herself to be the best representative of the part that has been seen in this country as well as one of the finest operatic artists that has been heard at Covent Garden for some years past. The three forcibly contrasted aspects of the character were presented perfectly. As the outcast longing for salvation there was pathos underlying her apparent savagery; as the instrument of Klingsor in bringing about the downfall of Parsifal there was a charm well-nigh irresistible; and as the penitent there was unmistakable devoutness and peace in her bearing. Had Frau Kurt not sung a note her portrayal would have created the deepest of impressions. But since she used her voice in a manner wholly appropriate to each phase the part had a meaning and a weight it has not been shown to possess before. Frau Kurt's voice is of notable warmth and richness, and is used with the perfection of manner that has been wanting in most of the singers heard of late. She can be judged by the highest standards and meets them completely at all points. The full meaning of the scene of Kundry's temptation of Parsifal was realized. Herr Sembach, who was the Parsifal, finding himself in such inspiring company, sang even better than before, and as far as these two artists are concerned the performance reached a memorable point of excellence. Another newcomer was Herr Jan Hemsing, the Klingsor, but his voice though resonant was colorless, and therefore ineffectual in this music. In addition to the efforts of Frau Kurt, the performance achieved distinction from the splendid interpretation of the music of the Flower Maidens. It has never been sung so perfectly. Herr Bodanzky conducted, but he has yet to make it clear that his reading is that of a master.

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CLARA BUTT AND MME. METZGER CHIEF CHICAGO RECITAL-GIVERS

Both Contraltos Received with Marked Favor—Frederick Stock Conducts a Symphony Program of Slavic Flavor—Silvio Scionti's Annual Recital—An Attractive Choral Concert

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 23, 1914.

CHICAGO has been signally ill-treated by the elements which govern the migrations of musical artists and organizations. Thus far we have been disappointed in that Jacques Thibaud, the French violinist, Mme. Matzenauer and several other artists have been unable to fulfil their concert and recital engagements and we have also been disappointed regarding the week's season of opera promised us by the now defunct Canadian Opera Company. Finally a day or two ago Mr. Voegeli of Wessels & Voegeli informed me that the contemplated visit by the New York Philharmonic Society had also been abandoned. Some of these engagements would have been of special interest to Chicago's music lovers and naturally will be missed in the schedule of the year's music. However, there are still a number of interesting recitals and concerts planned for the remainder of the season, not the least important being the Chicago North Shore Music Festival, which takes place the last of May at the Gymnasium of the Northwestern University in Evanston.

A program which had for its principal selection the "Manfred" Symphony by Tchaikowsky was that given last Friday afternoon at the regular weekly concerts of the Chicago Symphony Orchestra at Orchestra Hall, under the direction of Frederick Stock.

The musical paraphrase of the woes and despair of the hero of Lord Byron's poem does not belong among the most inspired of Tchaikowsky's works, but the orchestra was in fine form and played with its accustomed finish. A poetic performance of Sibelius's two Legends from the "Kalevala," the Finnish epic, atoned for much of the diffuse music of the "Manfred." "The Swan of Tuonela" is a highly descriptive piece and not less characteristic is the second of these masterpieces of Finnish music, "Lemminkäinen Turns Homewards." The orchestra gave them graphic interpretations. Then followed the "Capriccio Espagnol" by Rimsky-Korsakow.

The symphonic prologue to a drama of Hebbel's "Mary Magdalene," by Hugo Kaun, brilliantly written and full of atmosphere and mood, opened the program.

The three concerts which took place yesterday afternoon in Orchestra Hall, in the Blackstone Theater, and in the Fine Arts Theater, brought forth several resident and visiting artists. The Chicago debut of Otilie Metzger, the German contralto, the annual recital of Silvio Scionti, the return of Clara Butt, the English contralto, and the numerous regular orchestra concerts made a busy Sunday.

Clara Butt's Return

Mme. Butt repeated the great success which she made last year. The various attributes which go to make up a successful concert artist, such as a striking personality, artistic poise and an excellent vocal equipment, are hers. She was heard in the air from Debussy's "L'Enfant Prodigue," English ballads and classic German numbers. She gave to the Debussy air a very impressive interpretation. Some of the English ballads and Irish songs of her program, however, while charmingly given, have not great musical value. As last year, she was again assisted by her husband, Kennerley Rumford, the baritone. He has a robust voice, considerable power and clear enunciation. He chose a very fine group of songs, including works by Brahms, Franz and Rossini. William Murdoch, pianist, also contributed well-interpreted numbers by Debussy, the F Minor Barcarolle by Rubinstein and the G Minor Prelude by Rachmaninow. Wilhelm Middelschulte, the Chicago organist, and Harold Caxton supplied the accompaniments for the two singers.

Mme. Metzger was assisted by Wilhelm Bachaus in her debut at the Black-

stone Theater. The concert had been announced for the Studebaker Theater, which at the last moment proved unavailable, and lovers of song had to repair to the Blackstone.

Mme. Metzger's first group included "Der Zwerg," by Schubert, a folk song by Weber, "Die Kartelegerin" by Schumann and "Die Drei Zigeuner" by Liszt. She possesses a dignified manner and a voice which has been well schooled, is of good range and rich tonal quality. She also had on her program a trio of American songs by Holmes, Macfadyen and Salter and a final group, including Strauss's "Traum Durch die Dämmerung" and three of Hugo Wolf's songs.

Wilhelm Bachaus gave an exhibition of his mastery of piano playing in the Bach Overture, modernized by Saint-Saëns, an *allegro* and *scherzo* by Scarlatti and the "Rondo Capriccioso" by Mendelssohn. He showed in these pieces a sound and rational musical nature, a smooth technic and ripe interpretative powers. His re-appearance, after an absence of a couple of years, was most welcome. He also played numbers by Chopin, Schumann and Schubert-Tausig. Harold Osborne Smith supplied the accompaniments for Mme. Metzger.

Silvio Scionti disclosed in the playing of the Liszt B Minor Sonata many virtuosic traits, fluent and brilliant technic, a tone of much power and a gift for rapid octaves. He presented at this annual recital a taxing program which contained, besides the sonata mentioned, Schumann's "Kinderszenen," two pieces by Brahms, two rhapsodies by Dohnanyi, a prelude and ballad of Chopin and Liszt's noisy setting of the "Rakoczy."

A Good Choral Concert

The Chicago Sunday Evening Club Choir, a mixed chorus of 100 voices, gave an interesting concert last Thursday evening at Orchestra Hall, under O. Gordon Erickson, its conductor, and displayed in a number of old and new works, good quality of tone, precise attack, careful training and clear enunciation. Mr. Erickson proved to be a most capable director.

Max Reger's Cantata, for chorus and orchestra, op. 112, a thickly scored work, was performed in Chicago for the first time. Two *a capella* pieces, the "Cherubim Hymn" by Gretchaninow, and "Glory to the Trinity" by Rachmaninow were excellently sung and Reger's work though uneven as to its musical merit was also handled with skill.

The second part of the concert was taken up by S. Coleridge-Taylor's setting of "A Tale of Old Japan," in which Mabel Sharp Herdieu, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and Arthur Middleton, basso, assisted in the solo and ensemble numbers. This fanciful piece made a most agreeable impression.

Fifty members of the Chicago Symphony Orchestra played both the orchestral parts for the Coleridge-Taylor and Reger's works, besides the instrumental parts for the Dvorak setting of the 149th Psalm, which opened the program.

Mme. Rosa Olitzka, the Russian contralto, has been engaged to appear with Rudolph Berger, tenor of the Metropolitan Opera House at the Dallas, Texas, Sängerfest from May 11 to 14 in connection with the St. Louis Symphony Orchestra.

Debut of Baritone

Charles Rouse, a young baritone, made his professional debut at the Little Theater last Monday evening. His voice is a pleasing organ, well placed and skilfully schooled. His enunciation is clear, but as yet he has not perfected himself in German diction. Two songs by Anton Rubinstein, "Es blinkt der Thau" and "Der Azra," were poetically conceived and a group of French songs was given with considerable finesse.

The Chicago String Quartet gave a concert under the auspices of the Chicago Chamber Music Society at Orchestra Hall Foyer last Thursday afternoon. The Brahms C Minor and the Mozart F

Major were the quartets given. This was the sixth program of the season of the Chamber Music Society.

The National Society for the Promotion of Grand Opera in English, Chicago division, met last Thursday afternoon and appointed a committee for Ways and Means, including Mme. Ragna Linne, David Dunbar Duggan, John Koelling, Kurt Donath, Georgia Kober and Maurice Rosenfeld. MAURICE ROSENFELD.

AMERICAN OPERA PRIZE FOR ITALY

Mrs. Harold McCormick Offers
\$4000 Biennially for Best
Work by Young Composer

ROME, March 21.—Great interest is taken here in the announcement that Mrs. Harold McCormick has established a biennial \$4,000 prize for the best opera by some youthful composer. The prize is the first of its kind to be offered in Italy. Mrs. McCormick is the daughter of John D. Rockefeller and the wife of the millionaire head of the Board of Directors of the Chicago Opera Company.

The news of the offering of the prize was received a few days ago in Parma by Professor Zuelli, director of the Parma Conservatory of Music, who was informed in a letter from Cleofonte Campanini, manager and conductor of the Chicago Opera Company, that the fund was to be called the Edith McCormick prize for the encouragement of young musicians.

It is thought that the fund will bring to light the operas of many musicians who for one reason or another have been unable to obtain the support of either of the two music publishing houses that exercise a rigid control over the Italian operatic market.

There is also a belief here that the prize will not only encourage young composers but will eventually open the way to music students of both sexes to make their debuts without being forced to pay large sums to unscrupulous managers. Thus it is hoped that the practice of fleeing unsuspecting American girls studying in Italy will be brought to an end.

The terms of the gift provide that the fund shall be administered by a committee selected from among the professors of the Parma Conservatory. Besides examining operas, these professors will also hear the voices of students who apply to them, and arrangements to allow of a free debut will be made by Signor Campanini. The operas selected will be produced in the Parma Theater at popular prices.

ELLERY CONCERTS IN CITY HIGH SCHOOLS

The series of concerts by the Ellery Band under the auspices of the People's Music League and the *Evening Globe* opened with an invitation concert on March 20 at the Washington Irving High School. Speeches were made by Borough President Marks, Secretary Adams of the Municipal Art Commission, and Channing Ellery, proprietor of the band.

Under the excellent leadership of Taddeo Di Girolama, the band played the following program: Constantino's Symphonic March, "La Sensitiva"; "Mignon" Overture; Duet from "La Forza del Destino," played by Messrs. Croce and De Santis; Scene from "Madama Butterfly"; "Blue Danube Waltz," Strauss; Paderewski's Minuet and Liszt's symphonic poem, "Les Preludes."

The public opening of the series occurred on Sunday afternoon in the same auditorium with nine hundred hearers. The program included the "Tannhäuser" March, "Stradella" Overture, Schubert Serenade, played by Gennaro D'Amico; Scene from fourth act of "Rigoletto," played by Messrs. D'Amico, Amorino, Croce and De Santis; Allegro Moderato of Schubert's "Unfinished" Symphony; Waldteufel's Waltz, "Ange d'Amour"; Fantasia on "Carmen" and "Nearer, My God to Thee," sung by Thomas Wallace with telling effect. The audience was exceedingly appreciative.

A similar program was given last Monday evening at High School 17, with renewed applause for the voice of Mr. Wallace. The Friday evening program at the High School of Commerce is devoted to Wagner and other German composers.

PHILADELPHIANS WIN COMPOSERS' HONORS

Works of Resident Musicians in
Club Hearing—Flonzaley and
Muck Concerts

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, March 23, 1914.

AT the regular meeting of the Matinée Musical Club, last Tuesday, compositions by club members made up a program of unusual interest. Songs by Elizabeth Gest were delightfully sung by Mrs. Maschal, especially noteworthy being "The Dream Peddler." Louise De Ginther again evidenced her creative ability in the *andante* movement from her Sonata in G, a trio for violin, violoncello and piano. The trio, which is of pronounced merit, was well performed by Rudolphe Brochiner, violinist, Bruno Einhome, cellist, and Miss DeGinther at the piano. Two melodious songs, "Flirting" and "The Day's Lesson," by Emilie Fricke, were charmingly sung by Mrs. Edwin G. Close, and Agnes Clune Quinlan was represented by five songs and a violin and piano duet, the songs being sung admirably by Marie Loughney and Helen Chance, with Miss Quinlan as accompanist, and the violin and piano number, "Reverie," by Mrs. Richard Maddock and Effie Leland.

Constantin von Sternberg was represented by two compositions, Prelude in D Flat and Etude de Concert, the latter, which was brilliantly played by Dorothy Goldsmith, being especially worthy of praise. Miss Griffith played Camille Zeckwer's piano paraphrase on "Till Eulenspiegel's Merry Pranks" in a creditable manner, the composition being decidedly interesting as an embodiment of the most important features of the involved score. Dr. S. H. Lipschutz, who was the guest of the club, sang a number of Grieg songs and an aria from Massenet's "Manon," with sympathy and understanding.

Helen Pulaski Innes, the popular musician and conductor, of this city, returned last Monday from Pittsburgh, where she conducted the Lyric Club of that city at its first public concert on March 12. The hall is said to have been completely filled with an appreciative audience. The artistic results attained by the club in the short time it has been under Mrs. Innes's training are a gratifying testimonial to her ability and musicianship.

The last concert of the season by the Boston Symphony Orchestra filled the Academy of Music last Monday evening, much of the great enthusiasm manifested being due to the appearance of Paderewski, who played his own Concerto in A Minor, with the orchestra, scoring an emphatic success. The pianist appeared last on the program, and for once Dr. Muck's rule against encores was disregarded by the eager audience, which remained and applauded until Paderewski added the Barcarolle in F of Rubinstein, and the Second Rhapsody of Liszt. The orchestra gave magnificent performances of Brahms's Symphony in E Minor, and the "Tod und Verklärung" of Strauss. After the symphony Dr. Muck was repeatedly recalled, and finally he signalled the musicians to rise and acknowledge the ovation.

The Flonzaley Quartet gave the second of its series of three recitals, under the local direction of Robert Patterson Strine, in Witherspoon Hall on Wednesday evening, before a good-sized audience which showed sincere appreciation of the beautifully performed program of chamber music. The program comprised two quartets, Beethoven's G Major and Dvorak's in C Major, and Bach's suite for solo cello, which was splendidly played by Iwan Archambeau, who was compelled to repeat the Giga.

Emily Stokes Hagar, a popular soprano of this city, was received with much cordiality at a recital which she gave in Griffith Hall last Friday evening. She showed her dramatic ability in a creditable rendering of the aria, "Depuis le Jour," by Charpentier, and proved that she also has facility in coloratura music in a fluent delivery of "Caro Nome," from "Rigoletto." A group of Russian songs, Salter's "The Cry of Rachel," two numbers by Cowen, and two by Cadman, added to the attractiveness of the program. Viola Brodbeck, the Philadelphia soprano, was engaged to sing at the dinner given by President Wilson in Washington last Thursday evening. Miss Brodbeck sang the aria, "Ah, fors è lui," from "Traviata," and a group of songs. For the past five years Miss Brodbeck has been studying with Perley Dunn Aldrich. ARTHUR L. TUBBS.

VICTOR BARNARD

Coaching for Italian and French Opera and Songs
French Diction—Accompanying

Studio 431

1931 Broadway, New York



Arthur Troostwyk, the New Haven composer, has written a new waltz, "Infatuation."

David Pesetski, a promising young Milwaukee pianist, pupil of Hans Bruening, has left for Paris to amplify his musical education.

The younger piano pupils of J. Ruth King and violin pupils of Kathryn Platt Gunn were heard at Miss King's Brooklyn studio on March 14.

The Italian Symphony Orchestra of New York, of which Pietro Florida is the conductor, will give its second concert at Aeolian Hall on April 19.

The piano pupils of James W. Bleecker, assisted by Charles Vet, violinist, will give a recital at Christ Church, New York, Saturday evening, March 28.

The thirty-fourth Bundes Sängerfest, which will be held at Louisville, Ky., on June 24, 25, 26 and 27, will include two appearances of Christine Miller, the contralto.

At a reception at the Urban Club, Brooklyn, on March 10, musical numbers were presented by Phoebe Crosby, soprano, of the Century Opera Company; Graham Harris, violinist, and Alice M. Porter, pianist. Sidney D. Lowe accompanied.

Marie Altona, the soprano, will give a song recital at Aeolian Hall, New York, on April 14. Miss Altona is an American by birth, but has lived in Europe the greater part of her life. This will be her first professional appearance in America.

The Trinity Chorus of Beloit, Wis., recently presented the sacred cantata "Ruth" in Orfordville, Wis. The solo work was done by Nora Baukin, Myrtle Olson, Thalma Strand and Rev. J. C. Preus. The work was also given in Janesville, Wis.

Leo Slezak has been engaged by the St. Louis Symphony Orchestra as soloist for the concerts of March 5 and 6, 1915. Mr. Slezak will re-visit the Northwest next season and will be heard for the first time in San Francisco, Los Angeles and other California cities.

The Lenten recital given by Abraham Ruvinsky, violinist, and Mrs. Agnes Kountz Dederich, soprano, in Toledo, O., on March 4, was a notable one. The recital, which was under the auspices of the Women of the Y Mission, drew an overflow audience.

Heinrich Gebhard, the Boston pianist, has been engaged by the Chicago Symphony Orchestra to play at its pair of concerts on April 3 and 4. Mr. Gebhard will play the D'Indy Symphony on a "Mountain Poem" and the César Franck "Variations Symphony."

At a musicale given by Mrs. Albert Erdman, at her residence, No. 54 West Seventieth street, New York, on Friday afternoon, March 13, 1914, the following participated: The Clemen Trio: Bertha Clemen, pianist; Isidore Moskowitz, violinist, and Victor Lubalin, cellist.

An interesting program was presented recently by the pupils of the School of Music of the Louisiana State Normal School. The participants were May Guilbeau, Alice Williamson, Elgoa Hall, Elma Booksh, Lizzie Taylor, Daisy Roux, Pearl Duncan, Belle Plaque and Will Phillips and the school orchestra.

At a recent gathering of the Friday Morning Club, of Washington, D. C., local artists were Herman Rakemann and Mrs. Prindle in the Grieg sonata, op. 45, for violin and piano, and M. Catharine Linton in a group of piano numbers. There were also delightful groups of songs by K. Lee Jones and Mrs. Helen De Yo.

The B Sharp Club of Utica, N. Y., of which Mrs. Mary B. Crouse is president,

has again arranged its annual concert course through Haensel & Jones. The artists who will be brought to Utica by this splendid organization are Julia Culp, in November; Carl Flesch, in January, and Ossip Gabrilowitsch, in February.

The Salon Musical Club, of Syracuse, N. Y., was entertained at the home of Mrs. Peace Hazard, March 13, the program including numbers by Mary Dissel, Marjorie Trump and Mrs. Fred Harvey, pianists; an aria by Augusta Sauter Lee, contralto; songs by Mabel Hoyte Dey and Helen Butler Blanding, sopranos.

Sigmund Landsberg presented his advanced pupils, June and Charlotte Abrams, Rosa Brodkey, Hattie and Nora Predmestky and Eva Alpin in an ambitious program at the First Christian Church in Omaha, Neb., on Tuesday evening of last week. Excellent technique and musical intelligence were shown by the young artists.

The Broadway Tabernacle Choir of New York is rehearsing Stainer's "Crucifixion" and "The Daughter of Jairus" to be given on Good Friday evening and Easter Sunday evening. Walter C. Gale the organist of the church is scheduled to give recitals at Columbia University on March 28 and in Madison, N. J., on April 20.

Beethoven's Trio in B Flat Minor, "Creation's Hymn" and Quartet in A Major, No. 5, were played by members of the Olive Mead Quartet at the Beethoven Chamber Music morning of March 20 at the Brooklyn residence of the Misses Raymond. Francesca Gilder, daughter of the late Richard Watson Gilder, was one of the quartet.

One of the recent appearances of Lowry Dale, the New York tenor, was at the Salmagundi Club, which tendered a dinner to John Philip Sousa. Mr. Dale, who had sung previously before this club, gave by request "E lucevan le stelle," from "Tosca," and received unstinted applause from his audience. He is a pupil of Mme. Elizabeth Angier, of New York.

Irish music predominated in the program given by the music section of the Ladies' Literary Club in Salt Lake City on March 17. The literary numbers included a paper on "The History of Irish Music" by Janet Williamson. The musical numbers were presented by Mrs. G. W. Tuttle, Mrs. B. F. Anderson, Edna Dwyer, Mrs. R. M. Austin and the club chorus.

The seventeenth meeting of the Townsend Club of Boston was held on March 13, the following students of the Stephen S. Townsend studio presenting the program: Mrs. Ethel Keach Ferrin, Mrs. John W. Bell, Irene Dervin, Frances Locke, Mildred Green, Flora Ramsey and Margaret Alexander and Earl Bellis and Clifford Lassen. The club was assisted by J. Arthur Colburn at the piano.

Fred C. Whitney, the theatrical manager, has been enjoined from further productions of "The Chocolate Soldier" on the application of the United International Syndicates, Ltd., which contended that since last December Mr. Whitney has not handed over the royalties called for in the contract by which the syndicate leased the American rights to the Oscar Strauss opera to Mr. Whitney.

The growing popularity of the Sunday afternoon concerts in Fond du Lac, Wis., under the auspices of the music department of the Woman's Club, was evidenced in a recent program of exceptional interest arranged by Mmes. L. A. Bishop, A. R. Kipp and E. P. Fitzgerald. Those who took part were Rosalie Grey, George Wyatt, Mrs. Arthur, Elizabeth Waters, Mrs. F. M. Moore and Virgil Fox.

Cadman's song cycle "Idylls of the South Sea" was sung by Mrs. J. F. Maurice MacFarlane at the annual luncheon of the Detroit Federation of Women's

Clubs. "Ho Ye Warriors," from the song cycle "Wigwam and Teepee," by the same composer, was on the program of the ninth concert given in that city by Niddermeyer's Orchestra, on March 15, and sung by Harriet Story MacFarlane, mezzo contralto.

Five organ recitals, on successive Sundays, were given in February and March in Cornell University, Ithaca, N. Y., by James T. Quarles. On some of the occasions Mr. Quarles was assisted by Gertrude Houston Nye, pianist; Jerome A. Fried, violinist, and A. L. Clark, tenor. Among the composers interpreted were Faulkes, Haydn, Foote, Coleridge-Taylor, Corelli, Tschaiowsky, Krogman, Horsman and Nevin.

A surprise was given the students of the Shepard School of Music, in Orange, N. J., Saturday morning, March 14, by a boy of eight. He played scales up and down four octaves and five pieces (from memory) with a fluency, repose and freedom quite remarkable. His sister of fourteen has taught him. She is a student of the school. Her oldest sister is one of the certified teachers now giving instruction at Lyons Farms, N. J.

Seldom has "Die Schöne Müllerin," one of the most popular Schubert cycles, been sung amid more favorable surroundings than on March 9, when Hans Merx presented it complete to a selected group of musicians and writers at his New York studio in the Metropolitan Opera House. The small audience was profoundly impressed by the beauty of the cycle and much credit is due Mr. Merx for his intelligent interpretation.

At the ladies' night given by the Chicopee Lodge, No. 115, I. O. O. F., at Chicopee Falls, Mass., Charles Floyd, tenor, was the soloist. Mr. Floyd was greeted with enthusiasm after each group, but the applause assumed the nature of an ovation after "Celeste Aida" from "Aida," and Chadwick's "Before the Dawn." Throughout his performance Mr. Floyd, who is a pupil of Anna E. Ziegler, displayed artistic discretion and excellent schooling.

Six of the eight students who graduated from the University of Wisconsin School of Music, in Madison in 1913, have secured positions as supervisors or as teachers of music. They are Hazel Kathrine Brennon, teaching in Iowa College; Agnes Mary Burton, Billings, Mont.; Laura Johnson, at Madison, Wis., high school; Lilah Miller, at Ripon College, Ripon, Wis.; Miriam Josephine Robinson, at Madison, Wis., and Esther Helen Simpson, supervisor at Baraboo, Wis.

As a memorial to her husband, who died recently, Mrs. T. J. Mitchels, 361 Lafayette place, Milwaukee, has donated to the Milwaukee Public Library a collection of valuable orchestral and other scores. Mr. Mitchels was well known in amateur musical circles. He was a clarinetist, having for many years played with amateur orchestras in New York City, and was besides a pianist and composer. The collection is now being catalogued so as to be available to Milwaukee music lovers.

Samuel G. Hart, tenor, and his wife, Ellen Carrier-Hart, soprano, were heard in an artistic recital in Indiana, Pa., on March 16, with Mary St. Clair King assisting at the piano. Mr. Hart was much praised for his singing of arias by Massenet, Puccini and Verdi, and songs by Franz, Lehmann and Leoni. Mrs. Hart was applauded heartily for her singing of two "Aida" arias and songs by Schumann, Meyer Helmund, Denza, Lehmann and Mulder. They joined in Ardit and Donizetti duets.

An appreciative audience greeted Mme. Von Unshuld when she gave a piano recital in Madison, Wis., recently. The pianist displayed vigor and intellectuality in her playing that won the admiration of her hearers. The Chopin Nocturne in F Shrap called forth an encore, while the "Erl King" was highly appreciated. The four closing numbers, consisting of three Liszt and one Beethoven composition, were the most difficult as well as most enjoyable. The "Rhapsodie Hongroise," No. 11, showed the pianist to good advantage.

Frank E. Doyle, of Boston, is giving studio musicales this season for advanced pupils, among them Evelyn Jeane, Charles D. Weather, Barbara Staton and John Smallman. Mr. Weathers appeared before the Women's Press Association of New England at its annual dinner, and Mr. Smallman, a baritone well known to New England audiences

and as far west as Ohio, has many oratorio successes to his credit. Mr. Doyle, who has contributed many articles of musical and dramatic criticism to *The Christian Science Monitor* and to various magazines, was one of those who opposed with voice and pen the bill to license music teachers, which was recently refused consideration in the Massachusetts Legislature.

A delightful program of music was offered to the thousand of guests and members who thronged the rooms of the National Press Club at the formal opening of its new quarters in the Riggs Building on March 20. Participating were Arthur S. Whitcomb's Orchestra, Mrs. Elizabeth S. Maxwell, soprano; Carmine A. Frabrizio, violin; Fritz Mueller, cello; Gretchen Hood, ballads; Frank Baptista, saxophone; George O'Conner, dialect songs; Louis Thompson, tenor; Eva Clayton and Gertrude Esthere, vocal duets; Matt Horn, character songs, and Mrs. Clyde Gearhart, whistling solos. At the piano were Katharine Alderman, Norman E. Daly, G. A. Wilson and Harry Kenedy. President Wilson was in attendance and gave a confidential description of himself, which seemed to be at variance with newspaper views. There were present members of the cabinet, congressmen and national and city officials.

NOTED SINGERS IN CHARLOTTE

Mmes. Stapleton-Murray and Van der Veer and Messrs. Croxton and Miller Give Concert

CHARLOTTE, N. C., March 13.—Probably the most largely attended musical event in the history of this city took place to-night when the big city auditorium was thronged to hear Mme. Stapleton-Murray, soprano; Mme. Nevada Van der Veer, contralto; Reed Miller, tenor, and Frank Croxton, bass.

The program was necessarily popular rather than classical and was rendered with perfect artistry. It ranged from the final trio of "Faust" and the quartet from "Rigoletto" to "Flora's Holiday" with its old-time melodies.

Mr. Croxton has been a long time favorite with the music lovers of Charlotte, but the other three artists were on their first visit. Ordinarily in Charlotte an audience of five or six hundred is considered the high water mark for a concert of this type, but quite three thousand people showed their enthusiasm over to-night's event.

MAUD KRAFT'S RECITAL

Pupil of Wager Swayne Heard to Advantage at the Waldorf-Astoria

Maud Kraft, a talented pianist, pupil of Wager Swayne, gave a recital at the Waldorf-Astoria on Thursday evening, March 19. Her program was unconventional, but well arranged and its interpretation was altogether satisfying.

Haydn's "Andante con variazioni" was played with regard for the simple beauties which it embodies and Paderewski's "Melodie" showed caution against undue sentiment. A dainty work by Ravel, "Alborada del gracioso," found great popular favor as did Balakirew's arrangement of Glinka's fine song, "L'Alouette." Other numbers on the program were an Intermezzo and Rhapsodie by Brahms, an Etude, Nocturne and Scherzo by Chopin, a Legend by Campbell-Tipton and Debussy's "Clair de Lune."

Aborns Announce Plans for Next Season of Century Opera

Full details of the plans for the Century Opera Company next season were announced this week by Managers Milton and Sargent Aborn. As predicted in *MUSICAL AMERICA*, the season will be divided between grand opera in English and a season of opera comique to be managed by Andreas Dippel. A twenty-weeks' season of grand opera will begin September 14, two operas to be given each week instead of one as this year. On February 1, 1915, the Century company will begin a tour of the larger cities and Mr. Dippel will open his opera comique season at the Century, including the presentation of the new Puccini operetta, "The Swallow."

Rostand Commissions Zandonai to Write Opera Based on "Cyrano"

PARIS, March 24.—The Italian composer, Riccardo Zandonai, has been commissioned by Edmond Rostand to set his "Cyrano de Bergerac" to music. M. Rostand considers that the Damrosch operatic version of his play was unauthorized.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of *MUSICAL AMERICA* not later than Friday of the week preceding the date of publication.

Individuals

Aida, Mme.—Carnegie Hall, New York, Mar. 28.
Anderton, Margaret.—New York, Mar. 27.
Antosch, Albin.—Tiffin, O., Apr. 28, 29.
Aschenfelder, Louis.—(Mme. Fritz Scheff tour); week of March 29, Orpheum, Oakland, Cal.
Beddoe, Mabel.—Mt. Vernon, N. Y., Apr. 14; Newark, Apr. 15.
Berry, Benjamin E.—New York, Apr. 12 and 21.
Bispham, David.—Portland, Ore., week of Mar. 29, and April 5; San Francisco, weeks of Apr. 12 and 19; Oakland, Cal., week of Apr. 26.
Bloch, Alexander.—Waterbury, Conn., Apr. 20; New York (German Club), Apr. 28.
Bryant, Rose.—New York City (afternoon), Apr. 7; Katonah, N. Y., (evening), Apr. 7; Brooklyn, N. Y., Apr. 10; Arlington, N. J., Apr. 15; Elizabeth, N. J., Apr. 16; Jersey City, N. J., Apr. 17; Easton, Pa., Apr. 23; Glen Ridge, N. J., Apr. 24; Newburgh, N. Y., May 15.
Butt, Clara.—Carnegie Hall, New York, Mar. 31; Brooklyn, April 1; Toledo, Apr. 17.
Caslova, Marie.—Syracuse, May 4.
Castle, Edith.—Quincy, Mass., Apr. 21.
Connell, Horatio.—Knoxville, Ill., Apr. 4; Chicago, Apr. 6; Boston, Apr. 10; New York, Apr. 15; Sweet Briar, Va., Apr. 26.
Culp, Julia.—Chicago, Mar. 29; Grand Rapids, Mar. 31; New Orleans, Apr. 6; Milwaukee, Apr. 13; St. Louis, Apr. 14; New York, Apr. 18.
Eubank, Lillian.—Paterson, Apr. 27.
Flesch, Carl.—Philadelphia, Mar. 30, 31; Boston, Apr. 3, 4.
Gebhard, Heinrich.—Chicago, Apr. 3, 4.
Gittelsohn, Frank.—Amsterdam, Mar. 28.
Goold, Edith Chapman.—Bloomfield, N. J., Mar. 30; Chicago, Apr. 6; Orange, N. J., Apr. 15.
Granville, Charles Norman.—Winsted, Conn., Apr. 14; Elizabeth, N. J., Apr. 16; Lowell, Mass., May 17.
Gunn, Kathryn Platt.—Brooklyn, Mar. 27 and Apr. 12.
Harrison, Charles.—Philadelphia, Apr. 1; Bayonne, N. J., Apr. 5; Katonah, N. Y., Apr. 7; Brooklyn, N. Y., Apr. 10; Jersey City, N. J., Apr. 14; Montclair, N. J., Apr. 17; Jersey City, Apr. 24; Saratoga, N. Y., Apr. 28.
Henry, Harold.—New York, Mar. 31.
Hinkle, Florence.—Hutchinson, Kan., Mar. 30.
Hisse-De Moss, Mary.—New York, Apr. 10; Brooklyn, Apr. 12.
Huss, Hildegard Hoffmann.—Orange, N. J., Apr. 24.
Hunting, Oscar.—Boston, Mar. 31; Framingham, Apr. 1; Boston (Handel and Haydn), Apr. 12; Malden, Apr. 26.
Hofmann, Josef.—Carnegie Hall, New York, Apr. 4.
Joslyn, Frederic.—Andover, Apr. 4; Boston, Apr. 10.
Kaiser, Marie.—Tiffin, O., Apr. 28, 29; Kansas City, May 6.
Kellerman, Marcus.—Joliet, Apr. 9 and 12; Jacksonville, Ill., Apr. 13; Charlton, Ill., Apr. 14; Murphysboro, Ill., Apr. 15; Normal, Ill., Apr. 16; Beaver Dam, Wis., Apr. 17; St. Cloud, Minn., Apr. 18; Oregon, Ill., Apr. 20; Polo, Ill., Apr. 21; Freeport, Ill., Apr. 22; Moline, Ill., Mar. 23; Winona, Minn., Mar. 24; Council Bluffs, Ia., Apr. 26; Ft. Dodge, Ia., Apr. 27; Athens, Ga., Apr. 30.
Kerns, Grace.—Boston, April 10; Minneapolis, April 14; Richmond, Va., May 11.
Knight, Josephine.—Lowell, Mass., May 12.
Levin, Christine.—Southwest and Middle West, to April 25.
Loeffler, Emma.—Minneapolis, Mar. 27.
Lund, Charlotte.—New York, Apr. 19.
McCormack, John.—Ithaca, N. Y., Mar. 28; Bridgeport, Conn., Mar. 29; Toronto, Can., Mar. 31; Williamsport, Pa., Apr. 2; Troy, N. Y., Apr. 3; Metropolitan Opera House, New York, Apr. 5; Brooklyn, N. Y., Apr. 12; Newark, Apr. 14; Albany, Apr. 16; Camden, N. J., Apr. 17; Carnegie Hall, New York, Apr. 19; Scranton, Pa., Apr. 20; Philadelphia, Apr. 21; Indianapolis, Apr. 23; Springfield, O., Apr. 24; Brooklyn, N. Y., Apr. 26; Trenton, N. J., Apr. 27; Paterson, N. J., Apr. 29.
Menth, Herma.—Canton, O., Mar. 31.
Miller, Reed.—Newark, Apr. 10; Providence, Mar. 19; New York, Mar. 23, 28.
Miller, Christine.—Chicago, Apr. 6; Appleton, Wis., Apr. 7; Chicago, Apr. 20; Grand Forks, N. D., Apr. 23; Indianapolis, May 1; Syracuse (Festival) May 5, 6; Louisville, Ky., June 24, 25, 26.
Morrissey, Marie.—Newark, N. J., Apr. 12; Brooklyn, Apr. 16.
Nichols, Mr. and Mrs. John W.—Erie, Pa., Mar. 27.
Paderewski, Ignace J.—Carnegie Hall, New York, Mar. 28; Philadelphia, Apr. 1; Chicago, Apr. 17, 18.
Potter, Mildred.—Chicago, Apr. 5; Boston, Apr. 10; Spartanburg, S. C., May 7, 8.

Purdy, Constance.—Providence, R. I., Apr. 3.
Reardon, George Warren.—Brooklyn, Apr. 15.
Rennay, Leon.—Paterson, N. J., April 28.
Rogers, Francis.—New York, Mar. 29; Lakeville, Conn., Apr. 5; Newark, N. J., Apr. 10; Washington, Apr. 24.
Rumford, Kennerley.—Carnegie Hall, New York, Mar. 31; Brooklyn, Apr. 1; Toledo, Apr. 17.
Schola, Cantorum.—Carnegie Hall, New York, Apr. 1.
Schumann-Heink, Mme.—Carnegie Hall, New York, Mar. 28.
Simmons, William.—Englewood, N. J., Mar. 29; Englewood, N. J., Apr. 5; Paterson, N. J., Apr. 8; Ridgewood, N. J., Apr. 12; Orange, N. J., Apr. 15; Southampton, N. Y., Apr. 16; Haverhill, Mass., Apr. 21.
Slezak, Leo.—Chicago, Apr. 10, 11.
Sorrentino, Umberto.—New York, Mar. 29; Passaic, N. J., Mar. 31; Little Theater, New York, Apr. 3; New York, Apr. 4; Philadelphia, Apr. 6; New York, Apr. 8; Paterson, N. J., Apr. 13; Elizabeth, N. J., Apr. 17; New York (Waldorf-Astoria), Apr. 23; New York, Apr. 25 (Astor), Providence, R. I., Apr. 30.
Stevenson, Lucille.—Milwaukee, May 5.
Sundellus, Mme. Marie.—Boston, Mar. 31; Lexington, Mass., Apr. 1; Lowell, Mass., Apr. 2; Plymouth, Apr. 8; Boston, Apr. 14; New York (Harlem Philharmonic Soc.), Apr. 16; Quincy, Mass., Apr. 21; Boston, Apr. 23; Cambridge, Mass., Apr. 24; Minneapolis, June 8-11 (Swedish Festival).
Tollefsen, Mr. and Mrs. Carl H.—Brooklyn, Mar. 28.
Trnka, Alois.—Chicago, Mar. 29; New York, Apr. 14; Princess Theatre, New York, Apr. 19; New York, Apr. 21.
Webster, Carl.—Lawrence, Mass., Apr. 13.
Wells, John Barnes.—Englewood, N. J., Mar. 29; New York City, Apr. 1; Cleveland, O., Apr. 4 and 6; Youngstown, O., Apr. 2; Poughkeepsie, Apr. 7; Richmond, Va., Apr. 10; Jersey City, Apr. 17; Elmira, N. Y., Apr. 22; New York, Apr. 30.
Werrenrath, Reinald.—Newark, N. J., Apr. 3; Peekskill, N. Y., Apr. 6; Poughkeepsie, N. Y., Apr. 7; New Orleans, Apr. 14.
Wheeler, William.—Baltimore, Mar. 27.
White, James Westley.—Fitchburg, Mass., Apr. 7; Boston (Copley-Plaza), Apr. 15.
Ysaye, Eugen.—Carnegie Hall, New York, Apr. 18.

Orchestras, Quartets, Chorus, Etc.
Banks Glee Club.—Carnegie Hall, New York, Apr. 16.
Chicago String Quartet.—Chicago, Apr. 2.
Chicago Symphony Orchestra.—Chicago, Mar. 27, 28; Chicago, Apr. 6, 7; Bloomington, Ill., Apr. 13; Cleveland, Apr. 14; Ft. Wayne, Apr. 15; Chicago, Apr. 17, 18; Milwaukee, Apr. 20.
Jacobs Quartet, Max.—Duluth, Minn., Apr. 14.
Kneisel Quartet.—Vinton, Ia., Mar. 27; Chicago, Mar. 29; Hollidaysburg, Pa., Mar. 30; Philadelphia, Apr. 2; New Haven, Apr. 3; Aeolian Hall, New York, Apr. 7.
Manhattan Ladies' Quartet.—Maplewood, N. J., Apr. 22; New Haven, Conn., May 1.
Minneapolis Symphony Orchestra.—Minneapolis, Mar. 27.
New York Philharmonic Orchestra.—Carnegie Hall, New York, Mar. 27; Mar. 30 to Apr. 4, on tour.
Oratorio Society of New York.—Carnegie Hall, New York, Mar. 28 and Apr. 25.
People's Symphony Concert.—Carnegie Hall, New York, Mar. 29.
Philadelphia Orchestra.—Philadelphia, Apr. 1.
Philharmonic Trio.—Brooklyn, N. Y., Apr. 4 (Inst. of Arts and Sciences).
Sinsheimer Quartet.—New York (Waldorf-Astoria), Apr. 18.
Zoellner Quartet.—Derby, Conn., Mar. 27; New York City, Mar. 31; Washington, Apr. 11; Red Springs, N. C., Apr. 13; Lincoln, N. C., Apr. 16.

Appreciative Children at Final Stock Concert in Madison, Wis.

MADISON, WIS., March 19.—The Chicago Symphony Orchestra recently gave the last of its series of three concerts for the Winter season under the auspices of the Madison Orchestral Association. Though an elaborate program was interpreted by Conductor Stock's organization with exquisite skill, the Lalo Spanish Symphony for violin and orchestra met with greatest appreciation, the solo part being played artistically by Harry Weisbach.

A large audience of girls and boys attended the special children's program during the afternoon of the same day, listened eagerly and applauded heartily. Some of the numbers were the "William Tell" Overture, Andante from Haydn's "Surprise" Symphony, and Strauss's "Blue Danube." Enrico Tramonti was required to respond to an encore number following his harp solo. M. N. S.

FELICE LYNE'S DEBUT OPERATIC SENSATION OF WEEK IN BOSTON

American Soprano Sings "Gilda" in "Rigoletto" in First Appearance in Her Own Country—Amato's "Jester" a Masterpiece—Melba Sings Her Farewell as "Juliette" and "Mimi"

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 22, 1914.

FELICE LYNE, en route to New York to face the lawyers of Mr. Hammerstein, visited Boston and became the operatic sensation of the week when she appeared as *Gilda* at the Boston Opera House, Friday evening. On November 26, 1911, Miss Lyne made her memorable debut in opera with Mr. Hammerstein in London. In Boston she had a success similar, no doubt to her London triumph. This was her first appearance in opera in her native country.

It is pleasant to relate that Miss Lyne is not a mere "coloratura soprano." If she must be classified, she is a lyric soprano rather than a gymnastic singer of florid passage work. She sang with engaging simplicity and intelligence. Throughout its registers her voice is one of uncommon quality, range and flexibility and she has a full and velvety tone. This is a voice, moreover, that in five years, granted further intelligent and careful preparation, will be much more than it is today.

It was also refreshing to see the rôle of *Gilda* given real character and dramatic development. For once the third act of the opera, the appearance of the outraged *Gilda* did not depend for its effect wholly upon the baritone—in this case Mr. Amato, in one of his finest parts. Miss Lyne won a legitimate triumph, and an audience which had assembled to applaud a virtuoso singer, remained to appreciate a genuinely artistic performance.

Mr. Amato was the *Jester* and Mr. Laffite the *Duke*. Mme. Gay was the *Maddalena*, and an admirable *Maddalena* too. A small part, taken by an artist who thoroughly appreciated its significance.

Mr. Amato's *Jester* was in many respects the most impressive interpretation of the part seen in this theater. The monologue at the beginning of Act II was effective beyond any recent precedent. Mr. Amato was in splendid voice, and his third act was a masterpiece in every way. How modern is the writing for *Rigoletto*! This is a rôle for a singing actor of today, a rôle for which Mr. Amato is an ideal interpreter. Mr. Mardones's magnificent voice was again enjoyed, for he sang as *Sparafucile*.

Melba in Two Roles

The great Mme. Melba sang on Monday night, in a sort of double bill consisting of two acts of "Romeo et Juliette" and the last two acts of "La Bohème." She had only just recovered from a cold. She is past the high noon of her powers, and yet the amazing beauty of this voice, and still more, the noble school of singing which (our elders are right!) has almost ceased to exist, were so beautifully exemplified in Mme. Melba's performance that the ear was intoxicated with the glory of it. How beautiful was even that insipidity of an opera by Gounod! It seemed positively romantic, and the voice of the singer, who was gorgeously costumed, seemed again like the voice of the young girl of the drama. In her diction, her phrasing, and her emotional warmth in interpretation, Mme. Melba made the two acts of *Bohème* exceptionally interesting. She was capricious in her tempi; she took liberties with her score which would have spelled ruin to a less masterly interpreter but there was that logic and authority about her interpretation which caused one to accept it without criticism and with keen pleasure.

Mr. Muratore was the *Romeo*, Mr. Dangès the *Mercutio*, Mme. Jeska Swartz-Morse the *Stephano*. Mr. Muratore made his customary success, and again the excellence of Mr. Dangès's *Mercutio* was appreciated. Mme. Swartz-Morse, as *Stephano*, is all that could be desired. In *La Bohème* Mme. Beriza was a vivacious *Musetta*, and Mr. Dangès an equally acceptable *Marcello*.

Mme. Dufau as "Manon"

Massenet's "Manon" was given for the first time this season with Mme. Jenny Dufau of the Chicago Opera Company. She has a small voice, but interpreted her rôle with intelligence. Mr.

Muratore once more was the success of the evening. As *Don José*, as *Romeo* and as *Des Grieux*, he has overshadowed all who have appeared on the stage with him this season in Boston. Mr. Dangès's *Lescaut* deserves especial mention. He was in particularly good voice, and his acting and singing were noteworthy.

On Saturday evening, Miss Amsden was called upon to substitute for Mme. Weingartner as *Tosca*. Mr. Weingartner conducted. Mr. Zenatello was the *Cavaradossi*, and Mr. Marcoux his very lustful highness, the *Baron Scarpia*. And how Mr. Marcoux did maul his prima donna around! Mr. Marcoux takes the part for just what it is worth. Miss Amsden's performance was conscientious and careful, and an improvement over her previous appearances in the part. Mr. Zenatello, who is rapidly recovering his voice, sang in a militant or amorous manner, as the occasion demanded.

Mr. Laffite's *Samson*, Mme. Gay's *Dalila*, Mr. Dangès's *High-Priest*. Mr. Mardones's *Abimilech* and Mr. Ludikar's *Old Hebrew*, were features of the brilliant performance of Saint-Saëns's "Samson et Dalila," on Saturday evening. Mr. Caplet conducted. Mme. Gay's voice is well suited to *Dalila*, being rich and sensuous. She sang with passion and with pride, as dear *Dalila* should. Mr. Laffite was a dramatic and heroic *Samson*, prodigal with his ringing upper tones, effective in action.

OLIN DOWNES.

CHURCH SOLOIST RE-ENGAGED

Bertha Kinzel Also Plans for Concert Tour (Through Middle-West)



Bertha Kinzel

One of the younger American singers who has been making her way steadily to the fore is Bertha Kinzel, lyric soprano. Miss Kinzel has just been reengaged for her third year as soloist of the West Park Presbyterian Church in New York, where her success has been marked.

Varied concert activity has also been engaging Miss Kinzel again this season. For the week of March 8 she was soloist at the Wanamaker Auditorium singing an air from Rossini's "Semi-ramide," the "With Verdure Clad," from Haydn's "Creation," and a group of songs in English. Her reception at these concerts was most cordial.

Miss Kinzel will be heard in a concert at Aeolian Hall, New York, on March 31. In the early Fall she will make a tour through the Middle West having just signed an advantageous contract for it.

Dr. Elsenheimer's Goethe Lecture Illustrated by Songs

At the gathering of the Deutscher Gesellig-Wissenschaftlicher Verein von New York at the Hotel Majestic, on March 19, the subject for discussion was "The Works of Goethe and Their Bearing on Music." The lecturer of the evening was Dr. Nicolas J. Elsenheimer, and his address was illustrated by Martha Clodius, soprano; Gabriele Grosse, soprano; Gottfried Kritzler, pianist and himself.

Mr. Elsenheimer demonstrated how the various composers had interpreted the various phases of Goethe's poetry, as illustrated by Wagner's "Eine Faust-ouverture," Mozart's "Das Veilchen," Schubert's "Heidenröslein," Nevin's "Die Sproede," Schubert and Loewe's "Erlkönig," Loewe's "Hochzeitslied," Liszt's "Faust Symphonie," Schubert's "Liebe und Leidenschaft," Tschalkowsky's "Nur wer dir Sehnsucht kennt," Liszt's "Lied der Mignon," Schubert's "Gretchen am Spinnrade," Schumann's "Der Saenger," Hugo Wolf's "Epiphanias" and Beethoven's "Ouverture zu Egmont." Where the illustrations called for orchestral music, Messrs. Kritzler and Elsenheimer performed four-handed two-piano arrangements of the works.

PIANIST AS MANAGER AND CHEF

Herma Menth Adds These Accomplishments to Her Gifts as Concert Artist

HERMA MENTH, pianist, manager and Viennese chef. Such might be the classification of Miss Menth, according to her chosen vocation, a lately adopted profession and one of her avocations. For two or three years the young Austrian girl has been familiar to the American public as a concert pianist, but her entrance into the managerial field is a recent development. Hers is not an ambition to found a great musical bureau, but simply to secure a manager who will be interested primarily in the career of "Herma Menth, pianist." Miss Menth's skill in the culinary art was revealed only last week during a luncheon-interview at the pianist's New York apartment. In this noon-day chat Miss Menth was at once "interviewee," hostess and chef.

"Welcome, Herr Referent," was her greeting to the visitor, as she appeared with her house gown safeguarded with a neat apron for her invasion of the kitchen. Thereupon the young pianist appeared most successfully in the rôle of the concoctor of a savory *suppe*, of the relished *Wiener Schnitzel* and other delicacies of her native city. "It is only since I came to America that I am interested in cooking," declared Miss Menth, "for at home in Vienna my mother had a couple of servants, and I was not needed as a cook. But here in New York I am in charge of the kitchen—and I like it!"

Miss Menth explained why she had decided to become her own manager. "Artists flock to the managers who are competent and honest," she reminded, "and the result is that, with the best intentions in the world toward all their artists they concentrate on their leading attractions, so the less famous musicians have less managerial attention. To have a manager who managed no other artist but one's self, that would be the ideal way, wouldn't it? And that's just what I'm doing. I've signed a contract with myself to manage nobody but myself."

Building Up Public in Each City

"After all, there are many duties of a manager that the artist can do perfectly well herself. Of course, advertising is the first thing necessary. Now, there is



Herma Menth with Her Sister, Hilda, in "Dirndl" Costume at Kretzendorf

no advertising so effective as actually appearing and making good. What I want to do is to build up a following in as many cities as possible. For instance, there is Canton, Ohio, where I play with Vera Barstow on March 31. Five times I have appeared in Canton, and do you know how I got my first hearing there?

"I stopped off there while an artist with whom I was making a joint tour gave a recital there alone. I happened to play privately for some people there, and this resulted in my being asked to come back as soloist with the orchestra. That brought me return engagements and appearances in New Philadelphia also. And what is better, the people out there are my friends and get up some entertainment for me each time I come. Now, if an artist's hearers in various cities become also his friends why is it not possible for him to book his own engagements?"

Miss Menth heightened the Austrian effect of the luncheon by accompanying the salad course with songs from Austrian and Hungarian operettas, sung on the graphophone by light opera favorites of her native land. Finally the young Liszt interpreter went to the piano and played magnetically an etude of the Hungarian master and his arrangement of the "Das Wandern." "That music," the pianist-chef concluded, "I serve as a Hungarian cordial." K. S. C.

CONCERT OF MAGYARHEARERS

Jan Kubelik Star in Program for Fund of Hungarian Society

With the Austro-Hungarian ambassador and consul general as patrons, the hospital fund of the Hungarian Relief Society of New York was the beneficiary of the concert given at Carnegie Hall on March 21, with Jan Kubelik as the star attraction. The audience was strongly Hungarian, and after one of Mr. Kubelik's numbers a representative of the society presented the Bohemian violinist with a silver wreath mounted on an oak board, with the verbal greeting: "The next time you are in our beautiful Magyar land remember that there are Hungarians here who appreciate and honor you."

This event was to have been a partial reunion of the Melba-Kubelik concert company, but the sudden illness of Ed-

mund Burke limited the representation to Mr. Kubelik and Gabriel Lapierre, the admirable accompanist. In the place of the baritone, Mme. La Silva, soprano, who is the wife of Mr. Lapierre, made an appearance in addition to the one scheduled for her.

Mr. Kubelik's playing of the Mozart D Major and the Mendelssohn E Minor concertos won lavish applause, the *Andante* of the latter revealing him in an especially poetic mood. The violinist added encores after the Mendelssohn and after his brilliant "I Palpiti" of Paganini. Mme. de Silva's scheduled numbers were the Dell'Acqua "Chanson Provençale" and the Valse from "Romeo et Juliette," to which she added "Una voce poco fa" from "The Barber of Seville," among her hearers being Frieda Hempel, who sings that aria in the Metropolitan production of "The Barber" and Andres de Seguro, the *Basilio* of the same cast. Nahan Franko conducted the orchestra with fervor. K. S. C.

MOVEMENT TO ESTABLISH SYMPHONY IN SPOKANE

Committee Willing to Guarantee First Concert—Kreiser Gives Exhibition of Flawless Artistry

SPOKANE, WASH., March 15.—There seems some prospect of Spokane's getting a symphony orchestra in the near future. For some time past George A. Stout has been holding together and conducting an orchestra of forty-five pieces, rehearsing weekly. The following citizens have formed themselves into a committee and are willing to guarantee the first concert under the auspices of the Musical Art Society. Thomas Griffith, president of the Chamber of Commerce; F. W. King, Clinton P. Brewer, F. G. Zeorlin; George E. Brenner, Edgar C. Sherwood, George A. Stout, A. L. White, H. W. Newton and Arthur B. Lee. The committee decided that if the organization demonstrated its ability steps would be taken to make it a permanent institution in Spokane.

On March 16, under the auspices of Mrs. W. H. Allen, Kreiser drew a packed house to hear one of the most perfect performances Spokane has ever enjoyed. His playing was absorbing in its interest and beauty of exposition, his tone ravishing and his treatment flawless.

Recent concert events included a harp program by Alberto Salvi, a pleasing organ recital by Myra White, pupil of Edgar C. Sherwood, assisted by Frithjof Eid, violinist, and a study program of the Musical Art Society devoted to Richard Strauss and enlisting the talents of Mrs. Charles W. Norquist, Edward W. Tillson, Mrs. N. A. Kranz, Viola Kranz, Antoinette Burr, Alice Sturn, Mrs. A. A. Kraft, Sam Lamberson, Mrs. L. F. Williams, Dorothy Williams and Mrs. E. F. MacDonald. M. S.

Audience of 3000 Attests Popularity of Paderewski in Toronto

TORONTO, CANADA, March 16.—Three thousand people last week supplied eloquent testimony to the unabated popularity of Ignac Paderewski. Few pianists in the musical history of Toronto have been given such a welcome. His program was a typical Paderewski one, ranging from Bach to Liszt and including Schumann, Chopin and Beethoven. He gave a dramatic and emotional interpretation of all the works he played. Generously M. Paderewski came out at the close of his regular program and gave several extra numbers. R. B.

Gilbert Wilson Engaged for Century

Gilbert Wilson, basso-cantante, has been engaged by Milton and Sargent Aborn for appearances during the balance of the season of the Century Opera Company. He is to make his debut with that organization on March 31 in the rôle of *Don Francisco* in "Natoma." Mr. Wilson will also sing the principal basso rôle in "Mignon."

On March 18, Mr. Wilson gave a song recital at the New Utrecht Reformed Church of Brooklyn, where his adaptability to operatic work was suggested by his remarkably dramatic interpretations.

KUNWALD ORCHESTRA VISITS CLEVELAND

A Brilliant Performance with Harold Bauer the Soloist—Chamber Music

CLEVELAND, March 21.—The eighth symphony concert under the management of Mrs. Felix Hughes given by the Cincinnati Orchestra, under Dr. Ernst Kunwald, with a program consisting of overtures to "Figaro" and Goldmark's "Sakuntala" and the Beethoven Fifth Symphony, and with Harold Bauer in the Schumann Concerto, drew one of the largest audiences of the season.

The symphony received rather a modern reading, full of vigor and vitality. The orchestra is much improved over last year in its personnel. There was great enthusiasm at the close of the symphony, and the director shared the honors with his men.

Mr. Bauer was enormously successful in the Schumann Concerto. There were brilliancy and power in his playing and also the necessary restraint. Encores were vociferously demanded and Liszt's D Flat Prelude and Mendelssohn's "Trumpet" Caprice showed other phases of the pianist's art.

The Philharmonic String Quartet began its eighteenth season of Spring concerts on Tuesday evening in a new location—at the Hotel Statler Ballroom, a most agreeable setting for the more intimate sort of music. A Mendelssohn quartet, short numbers by Guiraud and Dvorak, and the Brahms Piano Quintet were given an effective reading. Messrs. Marcossion, Rychlik, Johnston and Marcossion are greeted with fresh enthusiasm each year, and especially when there is added the very brilliant assistance of Mrs. Marcossion at the piano, as there was in the performance of the quintet.

Bernard Landino, formerly a newsboy on the streets of Cleveland, who was materially aided in his musical studies by Emma Nevada, has returned to his former home, and with the addition of an admirable Italian soprano, Mme. Lia Mileri, and the assistance of Walter Logan, violinist, and Lucretia Jones at the piano, gave an enjoyable concert at Grays' Armory.

ALICE BRADLEY.

Spiering Conductor, Persinger Soloist, in Berlin Concert

BERLIN, March 2.—Theodore Spiering conducted Dvorak's "New World" Symphony and Bizet's "L'Arlésienne" Suite in the eighteenth symphony concert of the Neue Freie Volksbühne (Blüthner Orchestra). His interpretations were marked by thorough musicianship and rhythmic command, and the audience showed itself most appreciative. Louis Persinger, the American violinist, was the soloist of the occasion and was in unusually good form. He played the Vieuxtemps D Minor Concerto with splendid verve and finish. O. P. J.

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